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THE

ABHIJÑĀNA-ŚĀKUNTALA

OF

KĀLIDĀSA

(Third Edition Revised)

Edited with an Introduction, a complete Translation into English, a Summary and Critical Appreciation, Act by Act, Notes (Grammatical, mythological, explanatory and critical) and Appendices

By

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Preface to Third Edition

The Second Edition of the Abhijñāna–Śākuntala, edited by me, had been out of stock for the last year and a half Owing to the difficulty of obtaining publication–quota I could not bring out the Third Edition during this period I am therefore thankful to Mr N K. Gandhi the enterprising Proprietor of 'The Popular Book Store', Surat, for having undertaken the publication of the Third Edition this year Students, who have been so persistently demanding this Third Edition, have also to offer their thanks to Mr. Gandhi

Owing to the enormous increase in the price of paper and the cost of printing my publisher has found it absolutely necessary to enhance the price of this book It is hoped the present price will not be found unreasonable, when it is remembered that the book runs over nearly 600 pages

My best thanks are due to Professor J T Parikh of M T. B College, Surat, for his kindness in going over the proofs and issuing the imprimatur of the Text and Translation But for his timely help it would not have been possible for my publisher to bring out this edition

Siddharth College of Arts and Science,
Queen's Road,
Bombay
28th June 1946

A B. Gajendragadkar

CHARACTERS IN THE DRAMA

MALES

दुष्यन्त—The Hero, King of Hastinapura
माधव्य-(विदूषक)—His Vidusaka or Jester
सर्वदमन (भरत)—His son
सोमरात—His Purohita or Domestic Chaplain
सूत—His charioteer
वातायन—His Chamberlain
रैवतक—His door-keeper
वैतालिकौ—His bards
श्याल—His Chief of the city police
सूचक, जानुक—Two of his city-constables
करभक—The Queen-Mother's messenger to him

मातलि—Indra's charioteer, who takes him to heaven and brings him back
काश्यप (कण्व)—Chief of the hermits, foster-father of Sakuntala
शार्ङ्गरव, शारद्वत —His pupils, who accompany Sakuntala to Dusyanta's capital
वैखानस,—His pupil, who prevents the deer being killed and invites the king to visit the hermitage
गौतम, नारद —His pupils, who bring ornaments from trees for Sakuntala
शिष्य—His pupil, figuring in the Viskambhaka to Act III
शिष्य—His pupil, with whose entrance Act IV begins

मारीच (कश्यप)—Divine sage father of gods and demons.
गालव—His pupil, who is sent through the air to acquaint Kasyapa with the happy news of Sakuntala's reunion with Dusyanta

सूत्रधार—The Manager of the play

FEMALES

शकुन्तला—The Heroine daughter of Visvamitra and the celestial nymph Menaka and foster daughter of Kasyapa

अनसूया प्रियंवदा—Her two girl friends

सानुमती—Her Apsaras friend

गौतमी—The elderly matron at her father's hermitage

परभृतिका मधुकरिका The keepers of King Dusyanta's garden

चतुरिका The king's maid

यवना—The king's forest attendants

प्रतिहारी—The king's door keeper

अदिति—Wife of Marica and mother of gods and demons

नटी—Wife of the Sutradhara

CHARACTERS MENTIONED

दुर्वासस्, इन्द्र, जयन्त, कौशिक मेनका, नारद मित्रावसु, पिशुना

INTRODUCTION

I THE SOURCE OF THE ABHIJÑĀNA-ŚĀKUNTALA[1] AND THE CHANGES INTRODUCED THEREIN BY THE POET

Sanskrit poets have never distinguished themselves for originality in the invention of the plots of their plays. It is true there are some plays whose plots are the creations of the dramatists' brains, but generally they draw upon, for their plots, the two great epics, the Mahābhārata[1] and the Rāmāyaṇa, and such treasures of folk-lore as the Bṛhatkathā of Guṇāḍhya now available in the form of Somadeva's Kathāsaritsāgara, or Kṣemendra's Bṛhatkathāmañjarī. Kālidāsa, Śrīharṣa, Bhavabhūti, Bhaṭṭa Nārāyaṇa, Viśākhadatta and others have all laid previous authors under contribution for their plots. This however does not detract from their superb dramatic genius; for in the case of a dramatist the plot is not of primary importance. His skill lies in the way in which he builds his edifice on the foundation of the plot. Even the greatest dramatist of the world, Shakespeare, did not care to invent the plots of his plays, but contented himself with selecting, for the exercise of his masterly art, stories which already were well-known in his days and which sometimes were even dramatised before him. The selection of a theme already known to the public has certain advantages. It makes a powerful appeal to the audience and especially to the less educated portion thereof, which generally does not like to follow the dramatist in his altogether new plot, but is glad to witness familiar characters move and speak in new situations which the poet's ingenuity has created

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(1) As a source of inspiration to poets the following description of the Mahābhārata occurs in the Ādiparvan of that epic itself—

सर्वेषां कविमुख्यानामुपजीव्यो भविष्यति ।
पर्जन्य इव भूतानामक्षयो भारतद्रुम ॥ 1 93
अनाश्रित्यैतदाख्यानं कथा भुवि न विद्यते ।
आहारमनपाश्रित्य शरीरस्येव धारणम् ॥ 2,388
इदं कविवरैः सर्वैराख्यानमुपजीव्यते ।
उदरप्रेप्सुभिर्भृत्यैरभिजात इवेश्वरः ॥ 20389

for them The magic effect of the dramatist's art is more prominently brought to the notice of the spectators when it is practised on characters already familiar to them than when a new plot is invented For in the latter case the audience is more likely to be captured by the novelty of the story and less prone to focus its attention on the poet's skill in handling it and the effect intended to be produced by contrast between the previous dry narrative and the subsequent dramatic metamorphosis effected by the artist's genius is also lost These reasons which probably weighed with Shakespeare in the construction of his plays, because he had to deal with more or less uneducated audiences also influenced the Sanskrit dramatists in the selection of their plots Our poets were perhaps further induced to dramatise the lives of Purānic deities, or deified personages of antiquity, or national heroes by the consideration that the singing of the deeds of such men and women would lead to the acquisition of some religious merit Such plays were again expected to attract large audiences for the dramatist Indeed, the question as to why many poets chose the life of Rāma for their work suggested itself to one dramatist and he answered it by saying that the whole career of the Ikṣvāku prince was eminently fitted for the exercise of poets' genius and skill, being in fact the result of their former good deeds [2]

The story of Duṣyanta and Śakuntalā occurs in the Mahābhārata [3] In order to understand properly the changes that Kālidāsa has effected in the original story and to realise how important they are from the dramatic point of view, it is necessary that we should have a clear idea of how it runs in the Mahābhārata We, therefore, propose to give here a brief outline of the same, quoting in our foot-notes important passages from the original

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(2) नटः —अहो सकलकविसार्थसाधारणी खलु इयं वाल्मिकीया सुभाषितनीवी ।
सूत्रधारः —मारिष किमुच्यते
अपि कथमसौ रक्षोराजस्तताप जगत्त्रयीम्
अपि कथमभूदिक्ष्वाकूणां कुले गरुडध्वज ।
अपि कथममूर्दिव्या वाच स्वत प्रचकाशिरे
सुचरितफलस्कन्धः सर्वं प्रबन्धकृतामयम् ॥ 7 मुरारि's अनर्घराघव i, also vide प्रसन्नराघव i 12

3Vide आदिपर्व शकुन्तलोपाख्यान अध्यायs 89-100

Dusyanta of the Paurava race once went out on a hunting expedition, accompanied by a large army Having enjoyed the same of his heart's content, he became exhausted and came to the penance-grove of Kāsyapa in pursuit of some wild deer. Stationing his army at the entrance of the grove he removed his royal badges and entered it in company with his ministers and Purohita, but to the hermitage proper he went alone, leaving his ministers behind [4] Kāsyapa's beautiful daughter Sakuntalā welcomed him and told him that the sage had gone out for fetching fruit [5] Dusyanta asked her how she could be the daughter of Kāsyapa who was a celibate all his life, and Sakuntalā then informed him of the story of her birth as she had learnt it from Kāsyapa himself on the occasion of a similar question to him by another sage The king had already been captured by the beauty of the celestial nymph's daughter and on learning her story he told her she was really a Princess and without any further ceremony asked her to be his wife [6] Sakuntalā pleaded the necessity of waiting till Kāsyapa's return, for she was solely dependent on his will But Dusyanta induced her to contract a Gāndharva matrimonial alliance on her own responsibility and the young girl consented to marry him on condition that her own son was to become Yuvarāja and succeed the king [7] Dusyanta readily

(4) सामात्यो राजलिङ्गानि सोऽपनीय नराधिप.।
पुरोहितसहायश्च जगामाश्रममुत्तमम् ॥ 37 अ 91
ततो गच्छन् महाबाहुरेकोऽमात्यान् विसृज्य तान् ।
नापश्यच्चाश्रमे तस्मिन् तमृपि संशितव्रतम् । 1 अ 92

(5) गतः पिता मे भगवान् फलान्याहर्तुमाश्रमात् ।
मुहूर्तं सम्प्रतीक्षस्व द्रष्टास्येनमुपागतम् ॥ 13 अ 92

(6) सुव्यक्तं राजपुत्री त्वं यथा कल्याणि भाषसे ।
भार्या मे भव सुश्रोणि ब्रूहि किं करवाणि ते ॥ 1

(7) फलाहारो गतो राजन् पिता मे इत आश्रमात् ।
मुहूर्तं सम्प्रतीक्षस्व स मां तुभ्यं प्रदास्यति । 5
पिता हि मे प्रभुर्नित्यं दैवतं परमं मम ॥
यस्मै मां दास्यति पिता स मे भर्ता भविष्यति ॥ 6
यदि धर्मपथस्त्वेष यदि चात्मा प्रभुर्मम ।
प्रदाने पौरवश्रेष्ठ शृणु मे समयं प्रभो ॥ 21
सत्यं मे प्रतिजानीहि यथा वक्ष्याम्यहं रहः ।
मयि जायेत यः पुत्रः स भवेत्त्वदनन्तरः ॥ 22
युवराजो महाराज सत्यमेतद् ब्रवीमि ते ।
यद्येतदेवं दुष्यन्त अस्तु मे सङ्गमस्त्वया ॥ 23 अ. 91

consented to this condition The marriage was duly consummated and the king left the hermitage promising his newly-wedded wife to send an army to take her to his capital with appropriate pomp and magnificence [But all along he trembled in his heart as to how Kaśyapa would view his action]

After a while the sage returned with his load of fruit Śakuntalā in bashfulness could not go to him all at once But being encouraged by his calm attitude she slowly disclosed to him everything that had happened Kaśyapa thereupon expressed his pleasure at the marriage and blessed her to the effect that she would obtain a son who would be a universal emperor, for the sage knew by his divine power that Śakuntalā was then pregnant

Month after month passed and Śakuntalā anxiously waited for the king's emissaries to arrive At the end of three years she gave birth to a son, who was hailed by a shower of flowers from the sky and whom Indra proclaimed to be future Cakravartin The boy grew in Kaṇva's hermitage his jatakarma and other saṃskāras being duly performed by the sage and Duṣyanta dared not send for him as he was afraid of the sage's anger.[8] Six more years elapsed Śakuntalā's son grew too turbulent for the peaceful hermitage He used to curb easily tigers, lions, boars and wolves and tie them to trees and play with them Demons and goblins he killed by the mere stroke of his fist and gave delight to the ascetics of Kaṇva's hermitage, who appropriately named him Sarvadamana Kaśyapa now saw it was time for Sarvadamana to go to his father and assume the position of Yuvarāja. He informed his daughter and her son of his intention but both mother and boy were unwilling to leave his hermitage and forgo the pleasure of serving his feet Śakuntalā actually thought that her father was turning them out of the hermitage for her son's mischievous activities and upbraiding him for the same, she repeated her resolve not to

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[8] कुमारो देवगर्भाभ स तत्राशु व्यवर्धत ।

अपेक्षमाणा दुष्यन्त समरश्चैवादयसदा ॥ 20 अ 95

go to Dusyanta. [9] Kāsyapa told them it was not good for a woman to stay long at her father's house [10] and at last they were somehow induced to depart for the king's capital The parting proved to be pathetic As Sakuntalā begged forgiveness of her father for all those unconscious wrongs that she might have been guilty of, Kāsyapa hung his head down and could not utter a single word Tears flowed from his eyes[11] Kāsyapa asked all the sages of his hermitage to accompany Sakuntalā to Dusyanta's capital, Pratisthāna, which was about sixteen miles away At about midday the party reached Vardhamāna, as Pratisthāna was otherwise called, and was welcomed by a concourse of citizens who thought Indra's wife Paulomī herself had arrived with her son Jayanta But some of the citizens ridiculed the lean, ill-dressed, red-eyed, red-matted barbarian-looking ascetics, who being disgusted with this, abandoned Sakuntalā and forthwith returned to the forest

Sakuntalā was now left alone Along with her son she slowly wended her way to the king's court The citizens were surprised at her beauty and struck at Sarvadamana's resemblance to King Dusyanta Presenting herself before the king she introduced her

(9) एकस्तु कुरुते पाप फलं भुङ्क्ते महाजनः ।
मया निवारितो नित्य न करोति वचो मम ॥ 22
निःसृतान् कुञ्जरान् नित्य बाहुभ्या सम्प्रमथ्य वै ।
वन च लोडयन् नित्य सिंहव्याघ्रगणैर्वृतम् ॥ 23
एवंविधानि चान्यानि कृत्वा वै पुरुनन्दन ।
रुपितो भगवांस्तात तस्मादावा विवासितौ ॥ 24
नाहं गच्छामि दुष्यन्त नास्मि पुत्रहितैषिणी ।
पादमूले वसिष्यामि महर्षेर्भावितात्मन ॥ 25 अ 96

(10) नारीणां चिरवासो हि बान्धवेषु न रोचते ।
कीर्तिचारित्र्यधर्मघ्नस्तस्मान्नयत मा चिरम् ॥ 35 अ 96

(11) शकुन्तला च पितरमभिवाद्य कृताञ्जलि ।
प्रदक्षिणीकृत्य तदा पितर वाक्यमब्रवीत् ॥ 39
अज्ञानान्मे पिता चेयि दुरुक्त वापि चानृतम् ।
अकार्यं वाप्यनिष्ट वा क्षन्तुमर्हति तद्भवान ॥ 40
एवमुक्तो नतशिरा मुनिर्नोवाच किंचन ।
मनुष्यभावात् कण्वोऽपि मुनिरश्रूण्यवर्तयत् ॥ 41 अ 96

son to him and reminding him of their previous contract, demanded its fulfilment Dusyanta had forgotten her in the midst of his enjoyments But her sight put him in mind of his relation towards her and he was inwardly pleased to see her arrived in company with her son He, however, purposely pretended ignorance[12] and refused to accept her and her son

Sakuntala felt ashamed She became as though senseless with grief Her eyes grew red with anger Her lips began to tremble and she seemed to burn the king with her sideglances Yet she restrained her emotion and delivered to the king a long lecture on the importance of a wife and a son, on the value of truthfulness and the sanctity of solemn contracts She deplored she had been abandoned by her parents in infancy and now by her husband She was willing to return to the hermitage but requested the king to accept her son When Dusyanta refused and charged her with being a liar and a low unchaste woman, Sakuntalā said he was not worthy of her and that she would go back to the hermitage In the end she declared her faith that her son would become Cakravartin even without the king, for what Indra had proclaimed would not prove false And she started with her son forthwith A flame of fire, born of the anger, was visible over her head, but she restrained it in her body.

At this time a voice in the heavens was heard It was the gods themselves who were speaking They declared that Sakuntala was Dusyanta's lawful wife and that Sarvadamana was their son They advised the king to accept his chaste wife and son and sent down a shower of flowers Dusyanta was joyed at heart He got up from his throne and asked his ministers and Purohita to note the aerial voice He said he had known that Sarvadamana was his son, but had declined to accept him, because he feared that suspicions would

(12) तस्योपभोगयुक्तस्य स्त्रीषु चान्यासु भारत ।
शकुन्तला सपुत्रा च मनस्यन्तरधीयत ॥ २८
स धारयन् मनस्येनां सपुत्रां सस्मितां तदा ।
तदोपगुह्य मनसा चिरं सुखमवाप सः ॥ २९
सोऽथ श्रुत्वैव तद्वाक्यं तस्या राजा स्मरन्नपि ।
अब्रवीन्न स्मरामीति त्वया भद्रे समागमम् ॥ 30 अ 97

be roused if he were to do so at the words of Śakuntalā alone [13] He then received the boy with all paternal affection and conciliated Śakuntalā by telling her that what he had done was meant to secure public sanction to their secret union and to vindicate her own character [14] Śakuntalā was made the Chief Queen and her son became the Yuvarāja The contract was thus fulfilled

The above is a brief, connected summary of the story as it occurs in the Śākuntalopākhyāna of the Mahābhārata In the original the story runs over no less than 588 stanzas and is characterised by unnecessary, irrelevant description and long, tedious speeches and contradictions, improbabilities and even absurdities This is probably due to many interpolations having crept therein even since the days of Kālidāsa As one reads the original story, one hardly thinks it is capable of supplying the greatest of Sanskrit dramatists with the necessary plot for the most renowned of his works. Yet the fact is there that into this dry unromantic skeleton Kālidāsa has breathed the life of romanticism and animation He has used this old bottle to contain the new wine of his genius Like the various man in the old story, he has changed this base metal into gold by the mere touch of his dramatic genius and art

Turning to the changes that Kālidāsa has introduced into this simple narrative, we find that the whole story has been so completely metamorphosed by the poet's magic genius that we meet with a distinct stamp of his individuality at every step The author of the Mahābhārata merely wanted to relate the incidents that had happened long ago and that had become matters of only historical interest

(13) अहमप्येवमेवैनं जानामि सुतमात्मजम् ॥ 16
यद्यहं वचनादस्या गृह्णीयामिममात्मजम् ।
भवेद्धि शङ्का लोकस्य नैव शुद्धो भवेदयम् ॥ 17 अ 100

(14) स तां चैव भार्यां धर्मज्ञ: पूजयामास धर्मत: ।
अब्रवीच्चैव तां राजा सान्त्वपूर्वमिदं वच ॥ 21
लोकस्यायं परोक्षस्तु सम्बन्धो नौ पुराभवत् ।
कृतो लोकसमक्षाय सम्बन्धो वै पुन कृत ॥ 22
तस्मादेतन्मया तस्य तन्निमित्तं प्रभाषितम् ।
शङ्केत चायं लोकोऽयं स्त्रीभावान्नयि सगतम् ॥ 23
तस्मादेतन्मया देवि त्वच्छुद्ध्यर्थं विचारितम् ॥ 24 अ. 100

Kālidāsa's aim was different. He wanted to create a drama which, depicting as it did human actions and human emotions, would hold as it were the mirror up to nature and be of perennial interest and appeal to all human society. The simple story of the Mahābhārata was therefore, clearly unsuited for his purpose. He had to overhaul it completely, create new situations and new characters and endow those that already figured in the narrative with altogether new features. It would thus be seen that what Kālidāsa found in the Mahābhārata was just a simple unsophisticated story of a love-affair of a typical monarch and all that which makes the drama so attractive and appealing has been supplied by him. The student who has the above summary of the Mahābhārata story before him will be able to see for himself the various changes that Kālidāsa has made therein. We shall content ourselves by briefly referring to the most important.

The original story treated of only four characters, Duṣyanta, Śakuntalā, their son Sarvadamana and the sage Kāśyapa. For a dramatic action more characters than these four were surely necessary. Kālidāsa therefore created Anasūyā and Priyamvadā, the heroine's two friends and confidantes, Śārṅgarava and Śāradvata, Kāśyapa's two pupils that accompany Śakuntalā to Duṣyanta's palace, Gautamī the elderly matron of Kāśyapa's hermitage and Māḍhavya, the King's Vidūṣaka or jester. Minor characters such as the charioteer, the Vaikhānasa, the doorkeeper, the Senāpati, Karabhaka, Vātāyana and others were also invented. Acts vi and vii were entirely the creation of Kālidāsa's genius and had no basis in the original story. They were necessary in view of the curse of Durvāsas, which was the most important of Kālidāsa's innovations, and the ultimate aim which the poet had in writing this drama viz. the development of earthly love into heavenly love.

In the Mahābhārata Duṣyanta goes to Kaṇva's grove accompanied by his army as well as his ministers and Purohita. While he stations the former at the entrance of the forest and asks it to wait till he returns after paying his respects to the sage, the latter accompany him to the hermitage. Their presence is likely to be inconvenient for the further development of the story and hence the Mahābhārata represents the king as leaving them outside and

entering the hermitage alone This looks so awkward. Kālidāsa skilfully represents Dusyanta as having strayed away from his army. He does not make the ministers and the Purohita accompany the king on his hunting expedition. The way in which Kālidāsa's Dusyanta is invited to visit the hermitage is also natural In the drama his army naturally gets anxious about his safety when he has wandered far away and arrives at the hermitage in time to serve a useful purpose

In the original Sakuntalā herself relates to the king the story of her birth This may not be incompatible with the character of a plain, outspoken, forest-bred tāpasī But Kālidāsa's Sakuntalā is an ideal gṛhasthakanyā With her sense of bashfulness and decorum she is not expected to disclose herself the account of her birth, especially the kind of birth she had (R) Kālidāsa, therefore, makes Anasūyā tell the story While in the Mahābhārata Sakuntalā relates every circumstance connected with the incident, Kālidāsa's Anasūyā merely suggests the romantic character of the event and does not even go to the end of her account, but skilfully leaves Dusyanta to conclude the rest for himself.

When Dusyanta goes to the hermitage, Kanva is according to the Mahābhārata out for collecting fruit The king is attracted by Sakuntalā's beauty and in the most unceremonious way proposes to her A long dialogue between the two follows and Sakuntalā at last consents to marry him. The marriage is duly consummated and Sakuntalā conceives And all this happens within the short time that Kanva is out collecting fruit and while Dusyanta's ministers and Purohita are waiting outside the hermitage and his army at the entrance of the grove ! This improbable, unnatural and to a certain extent absurd account is so skilfully improved by Kālidāsa. Such things were perhaps possible in the rough old times when civilization was unknown and people lived in more or less a state of nature But advanced ideas of decorum and delicate tastes of civilised society demanded complete change in this crude narrative and Kālidāsa has effected it. His Kanva is at this time gone on a long pilgrimage to Somatīrtha and is not likely to return for months together. His mission is to pacify Sakuntalā's adverse fate By thus

sending Kanva out on a long journey the poet not only leaves the lovers free to pursue their suit, but incidentally suggests that all is not well in Sakuntalā's destiny and arranges for the prolongation of the king's stay at the hermitage to protect the ascetics' sacrifices which are being disturbed by goblins in the absence of the Master Sage The charming second scene of the first Act, where the young girls are watering the trees, their innocent jokes and delightful free talks, the incident of the bee's attack, the king's skilful introduction at a critical time and the whole of the second and the third Act are the creation of Kalidasa And all this is necessary for the gradual development of the love between Dusyanta and Sakuntalā and to give it all a highly romantic colouring, no trace of which is found in the Mahābhārata

When Kanva returns with his load of fruit, it is Sakuntalā herself, who, though at first bashful, informs him, according to the Mahabharata, of what has transpired at the hermitage In the drama Anasūya is much anxious how best to inform the sage of Sakuntalā's marriage and is happily relieved of her anxiety when she learns that an incorporeal voice has disclosed the fact to the sage when he entered the fire-sanctuary. To Kālidāsa the possibility of Sakuntala herself revealing her alliance to the king does not simply strike at all That would be highly incongruous with her sense of decorum and her maiden modesty In the original Kāsyapa comes to know by his divine power, as soon as he returns, that Sakuntala has conceived. But her marriage is not yet even a few hours old This is surely a very great demand on our imagination and our credulity In the drama the whole situation is managed in the most natural way Dusyanta stays at the hermitage for a few days After a few months Kasyapa returns By that time Sakuntalā shows clear signs of pregenancy and there is no occasion for her father to exercise his divine power Kalidasa's Kasyapa is perfectly human He creates for him no necessity of using his divine vision At least the audience does not know of any such occasion till the end of the seventh Act The result is that the human interest in the play never flags

In the Mahābharata Sakuntala is delivered of a son at the end of three years from her conception This absurdity does

not occur in Kālidāsa. Kāsyapa again waits for six years more before he makes up his mind to send his daughter to her husband. In fact nine years elapse in the Mahabhārata between Śakuntalā's marriage with Dusyanta at the hermitage and her appearance with her son in the king's court Though Kāsyapa knows that a woman's stay in her father's house for a long time is undesirable, it is not clear why he waits for so many years Kālidāsa's Kāsyapa on the other hand displays remarkable worldly wisdom He sends his daughter to her husband on the very day on which he comes to know of the marriage The masterly sentiments that he expresses in the fourth Act are all Kālidāsa's own

In the Mahābhārata while Dusyanta is captured by Śakuntalā's beauty and inspired with a passion for her, the girl is in no way moved She coolly gives him a detailed account of her birth, asks him to wait till Kāsyapa's return and when Dusyanta presses for a Gāndharva marriage, she definitely lays down her condition and agrees to marry him, if he accepts it To her sentimentality is unknown and emotion appears to be a sealed book. Far from capturing our attention and demanding our admiration the Mahābhārata Sakuntalā impresses us as being too unemotional and prosaic for her sex In the matter of her marriage feeling has little or no scope. It appears to her to be merely an ordinary business of the day on which she must enter with great circumspection That is how she is able to dictate her terms. A fond loving girl cannot have done so Except one or two indirect references to the contrary one may reasonably doubt whether she has any affection for Dusyanta at all She is extremely unwilling to leave her father's hermitage and when the king declines to accept her, she is ready to walk straight back to the penance-grove Her only concern is for her boy, who however, she sturdily believes will be a Chakravartin even inspite of Dusyanta and boldly declares her belief to him. She feel no compunction in plainly talking and lecturing to the king in open Darbar and demanding justice for her son The nervousness and loving diffidence of the Śakuntalā in the drama are foreign to her.

When we turn from this picture of the Mahābhārata to that of the drama, we come to realise the power of Kālidāsa's pen. The

two characters seem to resemble in nothing but the name Kalidasa's Śakuntala represents the ideal of an obedient daughter, a virtuous and devoted wife and a loving mother, all combined in one From the time we first make her acquaintance when she appears with a watering pitcher in hand, her blooming charms dressed in a bark, till as the mother of Sarvadamana we see her on the holy Hemakuta mountain, she is never absent from our thoughts Every incident in the play appears to be in some mysterious way connected with her The conflict of emotions in her heart in the third Act when she is caught between two opposing duties, her bashfulness which so much pleases us, her modesty and her uncommon regard and devotion to her husband have all no trace in the original Mahabharata In fact, it is no exaggeration to say the delineation of Śakuntala's character represents the greatest triumph of Kalidasa's dramatic genius

The Mahabharata represents Kanva as being visibly moved on the occasion of the departure of his daughter Kalidasa has built so magnificently on this foundation that the fourth Act is by common consent regarded to be the best The unnatural trialogue that precedes the parting scene in the Mahabharata, wherein Kanva with the help of Sarvadamana has actually to induce Śakuntala to depart for Dusyanta's capital, does not disfigure Kalidasa's superb situation His Śakuntala, though sorry at the prospect of having to leave the penance-grove, wherein she has been brought up and has passed the happy days of her childhood, is by no means unwilling to do so On the contrary she is very eager to see her lord and thinks herself to be worse than the Cakravaki, because she has passed four or five long months in Dusyanta's absence What a great contrast with the Mahabharata Śakuntala, who passes nine years in separation apparently in comfort and is not even then much anxious to go to her husband*

But the greatest of Kalidasa's innovations and the one which is the most important from the view-point of the central dramatic theme that he has placed before him, is of course the curse of Durvāsas In the Mahabharata Dusyanta appears to be more or less a typical libertine, who goes into the forest, accidentally sees a lovely damsel, is captivated by her beauty,

agrees to her terms and marries her He is conscious of the wrong he has done to the sage in tempting his innocent daughter in his absence, trembles in his heart for fear of his anger and consequently dares not send for Sakuntalā In course of time he completely forgets her Even when Sakuntla appears before him in his court along with her son and her sight reminds him of incidents that happened nine years ago, he pretends ignorance and repudiates her with abuses and feels no stings of conscience when she actually starts off with her son. His conscience is blunt and he shows himself to be almost devoid of any human feelings either as husband or as father It is true he is saved from eternal ignominy by an aerial voice, but that need not in any way be considered as lessening the callousness of his temperament The fear that people will misunderstand his character if he accepts Sakuntalā all at once may to a certain extent be justified But what does he do to give justice to Sakuntalā and pave her way to the royal harem, when he actually remembers the whole incident? He simply leaves her alone and cares not a pin's head for her fate The aerial voice is only an accident It his conduct after the recollection is reprehensible, his forgetting of Sakuntalā in the midst of other enjoyments is simply devilish. Dusyanta in the Mahābhārata has neither our sympathy, nor our admiration There are no occasions for exciting these sentiments in our heart If anything we condemn him for his recklessness and his selfish dissimulation

But the curse of Durvāsās has changed the entire trend of his character Though not an ideal husband from the woman's point of view, as can be seen from the song of Hamsapadikā, his dealings with Śakuntalā are marked by a remarkable sincerity of affection, not usually associated with ancient monarch The conflict between his conscious and sub-conscious mind and his utter helplessness in circumstances which seem to defy all his powers, which the poet has so skillfully depicted in the fifth Act, make the king's position truly pathetic While in the first three Acts we like Dusyanta for his gallantry, from the fifth Act onwards he never loses our sympathy When the greatest blot on the character of the Mahābhārata Dusyanta was his reckless forgetting of Sakuntalā was

removed by the ingenuity of the poet which invented the curse of Durvasas, the remaining task of ennobling him in other respects was comparatively easy Altogether the Dusyanta of Kalidasa strikes us as being in every way superior to his original, a highly cultured monarch, scrupulous in the observance of his public duties and spotless in his private life, a loving husband, a dutiful son and a fond, affectionate father

Ennobling the king's character was not the only purpose of Durvasas' curse It had a deeper and a more important aim to serve. As we have already noted Kalidasa's central theme in the composition of this drama was to depict the development of earthly love into divine love (15) For this consummation sufferings on the part of both the parties concerned were necessary For, it is not possible to purge love of its material elements without sufferings. Durvasas' curse naturally led to Sakuntala's rejection and her rigorous austerities and pure exemplary life on the holy Hemakuta marked as it was with untained chastity and unadulterated devotion towards her husband who she had reason to believe, did not deserve it purged her love of all its grosser elements and exalted her to the rank of almost a goddess who was ever ready to forgive in the most unselfish way her defaulting repentant husband, though she knew he had wrongd her grievously in the past The curse was a punishment for the gross materialism of Sakuntala's affection, for it was so selfish and limited in its nature that the girl was conscious of nobody else in the world except her lover. Her whole life seemed at that time to be made of Dusyanta and nothing else The punishment was of course meant for correction and not for revenge And as such it must have an end

But how was the punishment to end How was the effect of the curse to be nullified? For this purpose Kalidasa invented the episode of the ring (16) which is not heard of in the Mahābhārata When Anasuyā approached Durvasas, begging for mercy to be shown to Śakuntalā 'the naturally crooked' sage relented a little and ruled that the curse would end at the

(15) This topic has been dealt with in greater detail in our general remarks on Acts v, vi, and vii

(16) Vide however the next Section.

sight of an ornament of recognition Provision for this had already been made by the poet's skill For, when Dusyanta took Sakuntalā's leave, he left his signet-ring with her as a souvenir. As Priyamvadā remarked Sakuntalā thus had the antidote against the curse in her own hand

This ring was found in the beginning of the sixth Act and then the king's sufferings commenced That Act saw the elimination of the personal element in his love when he realised the spiritual and religious aspect of marriage, recognised Sakuntalā as his dharmapatnī and began to grieve her rejection because it meant serious agonies to his ancestors Association with divine beings and achievement of a selfless philanthropic mission for them completed the king's spiritual preparation for a second union with Sakuntalā, the goddess, which was appropriately signalled by the reception of unique honour at the hands of the Chief of gods, that far exceeded his desires The union between Dusyanta and Sakuntalā, thus purified, was now a matter of course and the beautiful scene on the Hemakūta was a logical consequence of what had happened in Acts v and vi Sakuntalā and Dusyanta are once more united, a complete reconciliation between the two takes place, the curse of Durvāsas is made known and we close the book with full satisfaction to see that a real and permanent union between the souls of the lovers has now been achieved and is sure to be attended by uninterrupted bliss

II THE ABHIJÑĀNA-ŚĀKUNTALA AND THE KATTHAHĀRI JĀTAKA

It has been stated above that the episode of the signet-ring is an invention of Kālidāsa But that is not absolutely the truth For, one of the Pāli Jātakas, known as Katthahāri Jātaka, seems to have supplied the poet with the idea of the ring Kālidāsa of course vastly improved upon this Jātaka idea and made the ring serve quite a different purpose in his drama even as he improved upon the original story of Dusyanta and Sakuntalā occurring in Mahābhārata.

In order to give the student a better idea as to how Kālidāsa used the ring-episode in the Jātaka for his dramatic purpose, we give below in brief the story of the Katthahāri Jātaka [17]

(17) For this Jātaka in the original see Professor N K Bhagwat' Jātaka-Kathā-Sandoho pp. 4-5.

King Brahmadatta of Benares once went into a forest and was wandering about in search of fruit and flowers. There he chanced to see a girl, who was collecting wood and was enlivening her labours by singing. The king was attracted by her and married her. Immediately she conceived and felt herself to be very heavy, because it was really the Bodhisattva who had entered her womb. She informed the king of her [illegible]. Thereupon the king gave her his signetring and, 'If your child be a daughter, you can dispose of the ring and bring her up with the money that you will get for it. If, however, the child be a boy, you should bring him to me along with the ring.'[18] In due course the girl gave birth to the Bodhisattva, who began to grow in his mother's abode. Once the little boy was taunted by his play-mates as being fatherless. He thereupon went to his mother and asked her who his father was. She told him the story of his birth and at his desire took him to the king along with the ring.

When the girl presented the boy to King Brahmadatta and showed him the signet-ring, the king though he knew her, refused to acknowledge either the boy or the ring to be his, because he was overcome by a sense of shame.[19] The girl thereupon went through a kind of ordeal (*saccakiriyā-satyakriyā*) to convince the king of the truth of what she was saying. 'If this boy is born from you, let him stand supportless in the air. Otherwise let him fall down and die,' she declared and threw the boy into the sky. The Bodhisattva sat cross-legged in mid-air and in sweet tones announced himself to be a son of the king and asked his father to rear him. Hearing these words King Brahmadatta extended his arms to receive the young prince. The boy descended into his father's arms and sat on his lap. The king appointed him his Yuvarāja and made his mother his chief queen. After his father's death the boy became known as King Katthavāhana (Sanskrit. Kāṣṭhavāhana).

(18) Read 'राजा अङ्गुलिमुद्दिकं दत्वा, 'सचे धीता होति, इमं विस्सज्जेत्वा पोसेय्यासि, सचे पुत्तो होति, मुद्दिकाय सद्धिं मम सन्तिकं आनेय्यासी' ति वत्वा पक्कामि' Ibid p 4.

(19) Note 'राजा जानन्तो पि परिसमज्झे लज्जाय 'न मय्हं पुत्तो' ति आह। 'अयं ते देव पुत्तो' ... 'अयम्पि मय्हं पुत्तो न होती' ति' Ibid p 5.

It will be noticed that this Jātaka story resembles the mahābhārata account of Śakuntalā in some important particulars Even as in the Mahābhārata, the *faggot-gathering girl* conceives immediately after marriage Both in the Jātaka and in the Mahābhārata the king, though aware of his love-affair with the girl, refuses to acknowledge her and her son through some private motive In both some kind of super-human intervention is responsible for the acceptance of the girl and the boy by the king

It will further be seen that the part which the ring plays in the Jātaka story is different from that which it plays in the Śākuntala The purpose for which the king hands over the ring to the girl is different in both cases. The common feature, however, is that the ornament is used as a means of recognition. Then again, *the curse of Durvasas makes the ring so dreadfully important* in the drama Thus though Kālidāsa may have derived the original idea of the ring from the Katthahāri Jātaka, the way in which he has used that idea in his drama is all his own Never-the-less our poet's indebtedness to the Jātaka to that extent must be acknowledged

A word must be said about the chronological relation between the Jātakas and Kālidāsa The date of the Jātakas is not definitely fixed The Jātakas, as we have them now, cannot in fact be assigned to any one period. For, they are the result of a long process of development But it is generally acknowledged that their origin can be traced back to about the second or third century B C Consequently there is nothing wrong in holding that Kālidāsa, who in our opinion flourished in the first century before Christ, was indebted to this Jātaka story for the ring-idea in his Śākuntala

III THE ABHIJÑĀNA-ŚĀKUNTALA AND THE PADMAPURĀṆA

Professor Haradatta Sarmā in his 'Padmapurāṇa and Kālidāsa' has tried to prove that Kālidāsa was indebted to the Śākuntalopākhyāna, occurring in the Svargakhaṇḍa of the Padmapurāṇa, for his Abhijñānaśākuntala Reading the text of the Śākuntalopākhyāna of the padmapurāṇa that Professor Sarma prints in his book one is struck at the number of places in which the Śākuntala and the Padmapurāṇa agree with each other,

The episode of the ring and the curse of Durvāsas are of course found in the padmapurana

The proposal of the Purohita that Sakuntala should stay at his house till delivery, Sakuntala's being taken away by Menakā while she was following the Purohita to his residence, the loss of the ring in water and its subsequent find in the belly of a Rohita fish by a fisherman, the fisherman's arrest by the city-police and the rough handling he receives at their hands, the king's recollection of Sakuntala and all her previous history at the sight of the ring and his consequent repentance and grief, the episode of the rich merchant who dies childless and the effect it produces on the king's mind, Indra's call to Dusyanta to go to heaven in order to destroy demons who were unconquerable by the gods, Dusyanta's arrival in the *hermitage of Marica in company with Matali, the king's* meeting with his son who was harassing a lion and finally his acceptance of Sakuntala and his learning of the curse of Durvasas from Marica in all these the drama and the Purana resemble. Verbal resemblances are also found in many places It must also be recorded that the two works disagree with each other in some particulars the question then is whether Kalidasa was indebted to the Padmapurāna for his drama

It is not possible to discuss the topic here at any very great length But a few considerations may be urged First, the date of the Padmapurana connot be settled The general character of the Padmapurana is such that it is not possible to assign it to a date anterior to that of Kalidasa Secondly, it is significant to note that the Ānandasrama edition of the Padmapurana does not contain the Sakuntalopakhyana. So even if the Padmapurana is assigned to a certain period, it cannot be said definitely that *the Sakuntalopakhyana originally formed part of it Thirdly,* the impression that is created on our mind by a perusal of the Sakuntalopakhyana of the Padmapurāna is that, far from Kalidasa being indebted to it, it is the Padmapurāna that is *indebted* to the Abhijñanasakuntala The Sakuntalopakhyāna of the Padmapurana seems to have been based on the Sakuntalopakhyāna of the Mahabhārata and the Abhijñānasakuntala of Kalidāsa.

The strongest argument against the possibility of the Padmapurāṇa borrowing from the Abhijñānaśākuntala may be thus stated. First, as pointed out before there are some particulars in which the Purāṇa differs from the drama. For instance, in the drama Śakuntalā unconsciously drops the ring at Śacītīrtha while offering obeisance to the water in that holy place. In the Purāṇa, on the way to Hastināpura the party stops for a bath in the Sarasvatī at midday. Śakuntalā hands over the ring to Priyaṃvadā before descending into the river. Priyaṃvadā keeps the ring in a skirt of her garment from which it drops into the water. Through fear she does not inform Śakuntalā of this loss and Śakuntalā also forgets to ask her anything about the ring till they reach the king's court and the necessity for showing the king the ornament of recognition arises. Then again, according to the drama recognition of his son Sarvadamana and meeting with his wife Śakuntalā take place before Duṣyanta goes to see Mārīca. According to the Purāṇa on the other hand, Duṣyanta meets the boy and is even as in the drama, mysteriously attracted towards him. Kāśyapa then arrives on the scene and Duṣyanta asks the holy sage who the boy is. Kāśyapa thereupon informs the king that the boy is his and also tells him about the curse of Durvāsas.

Secondly, there are several fine, beautiful and poetic passages and situations which we find in the Abhijñānaśākuntala, but which are not found in the Padmapurāṇa. Thirdly, the author of the Padmapurāṇa does not also appear to have been appreciably affected by Kālidāsa's literary style. And last, the characters of Duṣyanta and Śakuntalā as they are depicted in the Purāṇa show no trace of the exquisite delineation with which Kālidāsa paints them in the drama.

Under these circumstances the question is: If the author of the Padmapurāṇa borrowed from Kālidāsa's drama, why did he change the story and why did he not adopt the excellent features of the drama? This, as said above, is the strongest argument against the possibility of the purāṇa being indebted to the drama.

This argument is answered by taking into consideration the object which the author of the padmapurāṇa must have had in view when he composed his Śākuntalopākhyāna. Evidently he did not

start with the idea of writing an abridgment of the drama His object was to reproduce the old epic story of the Mahabharata That was why in the matter of style and the development of the characters of Dusyanta and Sakuntala, he did not allow himself to be influenced by Kalidasa But the Abhijñanasakuntala was before him all the same He therefore could not help borrowing some ideas and situations from it, which, in his opinion, were not inconsistent with the old epic tale If he had adopted Kālidāsa in full, his Sakuntalopākhyana would have ceased to possess the character of a Puranic story That is why the Sakuntalopakhyana of the Padmapurāna breathes much more the atmosphere of the Mahābhārata than that of the Abhijñanasakuntala

IV TIME AND PLACE OF THE DRAMATIC ACTION

The classical drama of Europe knows of what are known as *Des Trois Unites* or the Three Unities They are the Unity of Time, the Unity of Place and the Unity of Action The Greeks first developed them and European dramatists generally followed Greece The Unity of Time meant that the action of the drama should not run over a period longer than a day, or the time actually required for its representation on the stage The Unity of Place similarly required that the events described in the drama should be represented as having occurred at one particular place only or its surroundings, or that the action should not be shifted from one place to another as it advances from scene to scene or Act to Act The Unity of Action again laid down that there should be a logical connection between the various incidents of the drama and that they should all lead up to one central action which must never be lost sight of

The Unities of Time and Place are based on the idea of naturalness It was thus thought unnatural that an action running over a period of months or years together should be condensed within the short period of a few hours that were required for their representation on the stage Similarly, the ancients perhaps thought it improbable that the same stage which once represented one place should be made to stand for very many different localities, if the action were to change its abode now and

then. The Unity of Action, however, was essential for the success of the drama as such For, it is easy to see if the various incidents were disconnected and did not lead up to a definite denouement, they would scarcely constitute a drama Thus, while the Unities of Time and Place were ultimately based on the more or less crude ideas of naturalness and probability as entertained by the ancients, who could not stand the necessary strain on their imagination, the Unity of Action had its foundation in strict scientific conception

The Greek dramatists strictly observed these Unities not only in their comedies, but even in their tragedies, where it was more difficult to do so. The French dramatists in general and the classical school of English dramatists, led by Ben Jonson in the golden era of English literature, were close followers of the Greeks Sidney in his Apology for Poetry severely criticised those dramatists of his day that violated the Unities of Time and Place and his criticism, expressed in humorous language as it is, well deserves to be read. Shakespeare, the pioneer of the romantic school of English dramatists, represents a revolt against these three Unities Almost all his historical dramas violate the Unities of Time and Place, the *Winter's Tale* being the most offending in this respect. The introduction of an underplot and the mingling of the tragic and the comic elements, so common in Shakespeare and his school, were a direct violation of the Greek idea of the Unity of Action, but these in Shakespeare have been so managed as not to sin against the real unity of action that counts so much in a drama

Neither the Sanskrit dramatists nor the Sanskrit writers on dramaturgy evolved these three Unities as such. The essential unity of action was, however, secured by such devices as the Avasthās and Sandhis. But the introduction of an underplot (vide prominently the Mṛcchakaṭika) and the intermingling of the tragic and the comic element, were common in Sanskrit. The Unities of Time and Place were most flagrantly violated The Abhijñānaśākuntala, for example, represents an action which runs over a period of six or seven years and in the Uttararāmacarita twelve years actually elapse between the first and the second Act As regards place we find in the Abhijñānaśākuntala that while the scene of the first four Acts is laid in the penance-grove of Kāśyapa, the fifth and sixth

take us to Dusyanta's capital and in the seventh we have actually to descend from heaven on the lofty mountain Hemakuta In the Sanskrit drama the action not only shifts from one place to another in this world but is sometimes represented as taking place in the other world also But one practice deserves to be noted in this connection The Sanskrit dramatists generally confine the action of an act to one particular place or its surroundings, unless of course a journey is intended to be represented Another curious fact to be observed is that the Malavikagnimitra of Kalidasa rigidly follows the Unity of Place, for the entire action takes place in the king's palace and the surrounding garden. This may have been due to chance rather than to a consciousness of anything like the Greek rule of the Unity of Place

Having made these general observations on the famous Three Unities, we proceed to lay down definitely the place and time of the various Acts constituting our play The question of the time is to be considered from two points of view, first, the time that is actually taken by the incidents as they are represented on the stage and secondly, the time that is supposed to have elapsed between the various Acts, which in the end comes to mean the same as the time occupied by the entire action of the play

Act I—The scene is laid in the forest contiguous to Kanva's penance-grove and in the grove itself When Dusyanta first enters, he appears to be a few miles away from the grove, which he is approaching in his chariot with the velocity of wind. He then arrives at the precincts of the hermitage and then its door [20] There is not further movement The remaining action takes place in the garden near the hermitage which is to the right ([21]) It appears this garden was at some small distance from the sage's cottage proper For, towards the close of the Act we find the girls seeking the king's permission *for going to the hermitage* ([22])

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(20) Note 'अकथितोपि ज्ञायते यथ यमाभोगस्तपोवनस्येति' (I 13 8) 'इदमाश्रमद्वारम् । यावत् प्रविशामि' (I 15 9)

(21) Vide 'अये दक्षिणेन वृक्षवाटिकामालपि इव श्रूयते' (I 16 2)

(22) Read 'आर्य, अनेनारण्यवृत्तान्तेन पर्याकुलाः स्म । अनुजानीहि न उटजगमनाय' (I 32.5-6)

The time appears to be the morning from about 9 A. M. to 11 A. M. Dusyanta is on a hunting expedition and hunt commences early in the morning. Some considerable time has apparently elapsed since Dusyanta's hunt began. For, his horses are exhausted and require a cool bath for refreshment (23) The girls are watering the trees. Watering of trees is done both in the morning and in the evening. Śakuntalā's practice seems to water the trees in the morning (Vide iv 9) Reference to the tight knot of Śakuntalā's bodice shows that the girls had gone for watering the trees after their morning toilet. The lines of drippings from the skirts of bark-garments that Dusyanta observed in the precincts of the hermitage (i. 14) indicates that the garments were being carried after the morning bath. Further, the necessity felt for resorting to shade (i 17 1, i 24. 12–13) is an indication that the day had advanced and the sun's heat had begun to grow in intensity. The month appears to be Jyestha as a speech of the Sūtradhāra in the Prastāvanā tells us that the Grīsma, which extends over Jyestha and Āsādha, has just set in (24)

Act ii—The action takes place in the king's camp not far away from the penance-grove. The king and the Vidūsaka later on take their seats in the shade of a tree (25) The time is the morning of the next day, as the Vidūsaka speaks of the king having seen Śakuntalā the day before (26) The exact hours appear to be from 8 A. M. to 11 A. M., as can be seen from the Vidūsaka's choice of a shady place for their private conversation which indicates that he anticipates trouble from the sun's heat

Act iii—The scene of the Viskambhaka is laid somewhere in the precincts of the hermitage where the pupil has gone to collect the darbha grass and where he sees Priyamvadā carrying the Uśīra ointment and lotus-leaves for the suffering Śakuntalā. The incidents

(23) Compare 'आर्द्रपृष्ठाः क्रियन्तां वाजिनः.' (i 15 7)

(24) See 'ननु इममेव तावदचिरप्रवृत्त...ग्रीष्मसमयमधिकृत्य गीयताम्' (i 2 6)

(25) Mark 'यावदनुयात्रिकान् समेत्य नातिदूरे तपोवनस्य निवेशयामि' (i 32. 19–20), 'सांप्रतमेतस्यां पादपच्छायायामविरललतावितानसनाथे शिलातले' (ii 7 9–10)

(26) Observe 'दृष्टा किल त्वयास्मिन्नाश्रमपदे तत्रभवतः...शकुन्तला समानन्यतया दर्शिता (ii 0.23–24)

of the main Act takes place in the Vetasa bower on the Mālini. About a fortnight must be supposed to have elapsed between Act ii and Act iii. There are sufficient indications for this supposition.[27] The love between Dusyanta and Sakuntalā has grown intense and both of them have grown lean. The friends conclude that no time can now be lost in waiting. Union between the two must somehow be accomplished. The actual hours of the day appear to be from 2 P. M. to 6 P. M. When the king enters he speaks of this time of intense heat and towards the close of the Act we hear of evening sacrifices.[28] The pupil in the Viskambhaka may be supposed to have gone out collecting darbhas at about 9 A. M.

Act iv.—The action in the Viskambhaka takes place somewhere outside Kanva's hermitage where the girls are collecting flowers. But they are near enough to be able to hear the imprecation of the angry sage Durvāsas. The main scene is laid in the hermitage from which the party starts and the audience witnesses its journey till it arrives at the brink of a lake where it stops in the shade of a Ksiravrksa to receive the final message from Kanva. There are indications to suppose that this lake was situated at some distance from the penance-grove[29] and was perhaps one of that had rendered the path to Hastināpura delightful at intervals (iv. 10.)

About twenty days' interval separates the Viskambhaka of the fourth Act from the third. During this period the Gandharva marriage had taken place and Sakuntala had conceived though her conception might not have been known to anybody

(27) Notice 'बाप्य यत प्रभुता मम दर्शनपथम गत स राजर्षि' (iii. 10.2) 'स राजर्षि ... दिवसान् प्रबलरुजो दृश्यते' (iii 11.2, 26)

(28) Note 'इम मुद्यानपवेलाम्' (iii 5 3) सायंतने सवनकर्मणि iii 26. There are also other indications of time in this Act viz 'हु हरि ... दिवस' (iii 20.3) 'उपस्थिता रजनी' (iii 23 3), and 'वत्स परिणतो दिवस' (iii 23 17). These indicate the same time.

(29) Vide 'शकुन्तला—(आश्रमाभिमुखी स्थिता) iv. 19 13), शकुन्तला विरहित ... तपोवन कथ प्रविशाव' (iv 21 8). This shows that they were out of the penance-grove.

It appears the sacrifice for protecting which Dusyanta was requested to stay at the hermitage had lasted for about a month, for it was now over and the king was given leave to return to his capital. About four or five months must be supposed to have passed between the Viṣkambhaka and the fourth Act proper. This long period was necessary for Śakuntalā to grow abhivyaktasattvalakṣaṇā (v. 19 7) This means that Kāśyapa was away from the hermitage for nearly six months. And this was as it should be. For the sage had to journey from the foot of the Himālayas([30]) to Somatīrtha or Somnāth in Kathiawad and return after performing the necessary rites For this six months would be easily required, considering the way journeys were performed in ancient days

The actual time of the Viṣkambhaka appears to be the morning between 8 A. M and 9 A M when generally young girls collect flowers. The balikarma and the worship of Śakuntalā's saubhāgyadevatā were yet to be performed and it is reasonable to suppose that they were done at about mid-day. The actual hours of the main scene of this Act were between 6 A M to about 9-30 A. M. The pupil of Kaṇva rose at break of dawn and informed his preceptor of the time, as we learn in the beginning of the Act Towards the end we find Śārṅgarava telling Śakuntalā that the sun has ascended to another division of the sky,([31]) which means it is now past 9 A M The day is the one following a full-moon day, a Kṛṣṇapratipadā There is no indication regarding the month.

Act v—The place is a chamber in the royal palace at Hastināpura, adjoining the concerthall Thence the king moves to the fire-sanctuary, where the rest of the action takes place. Towards the end he retires to his bed-chamber. The time is from 1 P. M to about 3 P M Kings in ancient days

(30) That Kāśyapa's Settlement was at the foot of the Himālayas is indicated by the Kañcukin's 'एते खलु हिमगिरेरुपत्यकारण्यवासिनः तपस्विनः सम्प्राप्ताः' (v 7 12) Also compare vi 17

(31) See 'युगान्तरमारूढः सविता । त्वरतामत्रभवती' (iv. 19.12).

usually rose from their judgment-seat at about mid-day and took about a couple of hours' respite We know from the Kañcuk's speech (v 5) that Dusyanta was enjoying rest after his work in the court when the party from Kanvas penancegrove arrived Kalidāsa elsewhere ([32]) *speaks of kings having no particular appointment* during the sixth part of the day (i e from 1-30 P M to 3 P M.)

It appears to us that the action of the fifth Act takes place on the same day as that of the fourth The party leaves the precincts of Kanva's hermitage at about 9-30 A. M and arrives in the king's palace at about 1 P M This means that the penance-grove was situated at a distance of a few hours' journey from the capital In the Mahabhārata Dusyanta's capital Pratisthāna is removed from the grove by about 16 miles ([33]) Kalidasa may have curtailed this distance to a certain extent for his dramatic purpose We make this supposition because we think that regard must be paid to the following considerations Sakuntala at this time is *enceinte* Old Gautami is one of the party There is no indication of the journey being made in stages No arrangement for conveyance is made, nor any equipment for the journey taken, which would have been the case if the city had been far away The excellent character of the road (as indicated in iv 10) can only be accounted for by saying that the *grove being close to the capital, its road was the special care of* Dusyanta's P W D For, it is a matter of common knowledge that places which kings (modern Governors) haunt, or are likely to traverse, are well taken care of, and even new

(32) Vikramorvasiyam ii 1 Also vide the eighth Ucch vāsa of the Das'akumaracarita, where a detailed time-table of the king's programme for a day is given

(33) Read 'ततो मृगसहस्राणि हत्वा सबलवाहन I.. 1 वनमालोकयामास नगराद्योजनद्वये ॥ 2' अ 91, 'अथमात्त पथा संवर्नीयन्ता क्षत्रियालयम् । द्वितीययोजने नित्रा प्रतिष्ठानं प्रतिष्ठितम् ॥ 45' अ. 96 A Yojana is equal to four Krosas or about 8 miles

Kalidasa himself says that the hermitage was at the foot of the Himalayas This mountain is at a very great distance of हिस्तनापुर. For dramatic hurpose V. she hays no regard to geography.

roads spring up if they are pleased to visit out-of-the-way places.(34)

Act vi—The scene in the Praveśaka is laid somewhere outside the regular city on some street in the suburbs where the fisherman has arrived to dispose of the ring he has found and is arrested The party then moves to the city-gate, where the Superintendent asks the policemen to wait with the fisherman till his return from the king's palace (35) At the end they go to a liquor-shop The action of the main Act takes place in the royal pleasure-grove, called Pramadavana, the Madhavī bower of which is selected by the king for his private conversation with the Vidūṣaka Later on the king moves to the terrace of the Meghapraticchanda palace to relieve the Vidūṣaka's distress Mātali's chariot appears to be in attendance The king gesticulates mounting it and the Act closes

(34) In this connection, stanza vi 12 is by some considered to indicate the distance of the grove from the city According to them three days are necessary for a journey from the grove to the city and back This appears to us highly improbable It means that no sooner will the king arrive at the capital than a courier will be sent This can hardly be the case Śakuntalā is Duṣyanta's favourite wife He hopes to be a father through her (vide iii 19 and our remarks thereon). She must therefore be brought to the capital with due pomp and ceremony Her arrival must be public and attended by all the units of the king's army The preparation for her reception will take some time That is, we think, why Duṣyanta says that the नेता जन (this by the way does not mean a single individual, but rather a representative of the king) will wait upon Śakuntalā on the third day. In the Mahābhārata the king promises Śakuntalā to send a whole army with all its usual four divisions to take her to his capital Again it is just possible that vi, 12 has no particular significance The king makes that statement because he sees the three letters on the ring which he wants to present as a souvenir to his beloved, and not that he chooses that ring with the three letters because he has in his mind the time required for a journey to and from the capital

(35) Note 'सूचक, इम पुरद्दार अप्रमत्तौ प्रतिपालयतम्' (vi 1 19-20)

There is no indication regarding the actual time of the events in this Act. The Pravesaka takes place probably at 5 P. M. We base our conjecture on the fact that liquor-shops generally become crowded in the evening and we have reference at the end of this to the party proceeding to a liquor shop. The events in the main scene would appear to have taken place between 3 P. M. and 6 P. M. Two considerations lead us to this conclusion. Sānumati had just finished her duty of keeping watch at the Apsarastirtha as long as it was time for the ablution of the sadhujanas. This time probably extended as far as 3 P. M. till when the sages took their mid-day bath and performed their usual rites such as the madhyanhasamdhya. For, we know that when Sakuntalā was rejected in the fifth Act and proceeded to follow the Purohita to his house towards its close (at about 3 P. M.), Menakā saw her in this pitiable condition and lifted her away. At that time Menakā was *probably keeping watch at the Apsarastirtha or had just finished* her duty, even like Sanumati on the present occasion. Another fact to note is that Dusyanta sent word to Minister Pisuna to report to him the cases that he might have investigated that day. This must be some time after the period of the king's usual attendance at the court was passed. The minister probably waited for some time to see whether the king would arrive and then proceed to investigate the cases himself and we find that during the course of this Act the report of the case investigated was received. All this also accords well with the hours that we have conjectured above. The season of the action in this Act is of course the spring, as is clear from the conversation of the two Udyanapalikās. The month appears to be Caitra, as the Vasanta has just commenced.

A period of about six years passes between the fifth Act and the Pravesaka of the the sixth. We learn from the Mahābhārata that Sarvadamana was in his seventh year when Sakuntala came to the king's capital. No long period elapses between the sixth Act and the seventh. In the seventh Act we find Sarvadamana is about six years old, as can be seen from his childish pranks and talks. That age can reasonably be credited with the power of curbing the innocent beasts of the holy penance-grove in the case of an unusually

strong boy, who is to be a Cakravartin in future. So we may suppose that Kālidāsa follows the Mahābhārata in the matter of the age of Śakuntalā's boy at the time of her second union with Dusyanta. About three weeks separate the Praveśaka from the main scene of the sixth Act During this time the scandal of Sakuntalā's unjust rejection and her subsequent recollection at the sight of the ring spreads far and wide throughout the kingdom Dusyanta grows repentant and the entire course of his daily life is changed (vide vi 5, 6) He becomes so reduced in body that even Sakuntalā is not able to recognise him all at once, as we know from the next Act

Act vii—The place is the two wind-regions called Pravaha and Āvaha through which the king seated in Mātali's chariot passes He then alights on the Hemakūta and then proceeds to the hermitage of Mārīca There is no indication regarding the actual hours of the day The king's comparison of the Hemakūta with a bar of evening clouds may perhaps indicate evening as the time of the action, say, between 5 P M and 6-30 P M That is a time proper for young boys to move out of doors and enjoy their favourite play It is also suitable for a lecture (modern purāṇa) such as the one on the duties of a pativratā that Mārīca is delivering to the ascetic-women. And the evening is moreover best fitted for the union of souls, the time when the eternal union between the night and the day takes place

A week or ten days elapse between the sixth Act and the seventh. This time is sufficient for the fight to take place between Dusyanta and the Durjayas and victory to crown the leadership of the former The king enjoys a few days hospitality at Indra's abode During this time his fame spreads all over heaven and the celestials begin to compose songs celebrating his signal victory over the demons

V A CRITICAL APPRECIATION [36]

Kālidāsa is the prince of Indian poets. His works have been

36 At the beginning of our notes on each Act the reader will find a full summary of the action in that Act and at the end our critical observations thereon In this section we confine ourselves to purely general matters

the delight of educated Indians for nearly two thousand years They have elevated him to a rank, which is by a very long way above that of any other poet in India From very early times his genius has been recognised by Indian Pandits. Poets have paid him an ungrudging tribute of respect in their works and various well-known stanzas of unknown authors are current in the language, that express critics' high appreciation of his works and profound admiration for his genius[37] Since Sir William Jones introduced him to the western world by his translation of the Śakuntalā published in 1789, Kālidāsa's greatness has been recognised by foreign critics and eminent scholars have paid him their unstinted meed of praise His position in the front rank of the world's greatest poets is now assured The western world knows him principally as a dramatist and his Śakuntalā is translated in almost all the European languages several times over We quote below a few appreciations of the poet by eminent Westerners

Goethe, the famous German poet and the greatest literary figure in Europe after Shakespeare, expressed his admiration of Kālidāsa's Śākuntalā in 1792 in four well-known lines, which, though often quoted, may well bear repetition here (as translated by E B Eastwick)

> 'Wouldst thou the young year's blossoms and the fruits of its decline,
>
> And all by which the soul is charmed, enraptured, feasted, fed,
>
> Wouldst thou the earth, and heaven itself in one sole name combine ?
>
> I name thee, O Śakuntala ! and all at once is said '

Speaking of Kālidāsa's Śakuntalā Sir Monier Williams remarks 'No Composition of Kālidāsa displays more the richness and fertility of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his familiarity with the workings and counter-workings of its conflicting feelings, in short, more

37 These stanzas are collected in Appendix D

entitles him to the rank as 'the Shakespeare of India' (38)

Alexander von Humboldt, in treating of Indian poetry observes 'The name of Kālidāsa has been frequently and early celebrated among the western nation This great poet flourished at the splendid court of Vikramāditya, and was, therefore, contemporary with Virgil and Horace The English and German translations of the Sākuntala have excited the feeling of admiration which has been so amply bestowed upon Kālidāsa Tenderness in the expression of feelings and richness of creative fancy, have assigned to him his lofty place among the poets of all nations' In another place he says 'Kālidāsa is a masterly describer of the influence which Nature exercises upon the minds of lovers The scene in the forest, which he introduced in the drama of Vikrama and Urvasi, is one of the most beautiful and poetical productions which have appeared in any time'

Augustus William von Schlegel, in his first lecture on dramatic literature, says: 'Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were common long before they could have experienced any foreign influence It has lately been made known in Europe that they have a rich dramatic literature, which ascends back for more than two thousand years The only specimen of their plays (Nātakas) hitherto known to us is the delightful Sakuntalā, which notwithstanding the colouring of a foreign climate bears in its general structure a striking resemblance to our romantic drama.'

It is not possible to quote here the appreciation of Kālidāsa by Professor Lassen, Dr Ryder and Dr Sylvain Levi We only content ourselves by drawing the reader's attention to them (39)

(38) It is generally supposed that the title 'the Shakespeare of India' was first applied to Kālidāsa by Sir Monier Williams That, however, is not correct We find in the Preface to his translation of the Sākuntala Sir William Jones referring to Kālidāsa as 'our illustrious poet, the Shakespeare of India.'

(39) Lassen's Indische Alterthumskunde, Band II p 458, Bhāu Dājī's Literary Remains p 2 Ryder's *Introduction to Kālidāsa*, Translations of Shakuntala and Other Works (Everyman's Library), Levi's Le Théâtre Indian pages 163 and 363–371.

and proceed to note a few general tendencies in Kālidāsa

Kālidāsa's best claim to eminence lies in his being our greatest poet in all the three principal departments of poetry viz. lyric, epic, and dramatic He is easily the most eminent Sanskrit dramatist and the best writer of lyrics and his two narrative poems assign to him the first place among the writers of epic Kavyas His Meghadūta, Raghuvamsa and Sakuntala will for all time remain the best representatives in Sanskrit of a khandakāvya, kavya and nataka. Such a combination of these three powers is very rare If Bhavabhūti makes some approaches to reach Kalidāsa's greatness in the field of drama he has nothing to his credit in the domains of lyric and narrative poetry In English literature Shakespeare is the greatest dramatist and one of the best writers of lyrics, but as a narrative poet he proves to be a failure The epic greatness of England was reserved for Milton It will thus be seen that Kalidāsa's greatness lies in being not only the greatest of our dramatists but an all-round genius, pre-eminent in all the three domains of poetry We are, however, here concerned with Kalidasa, the dramatist

Kalidasa has given us three dramas, the Malavikagnimitra, the Vikramorvasiya and the Sakuntala Doubts had been expressed regarding his authorship of the first, but that opinion was long exploded Chronologically the order of these is the one in which we have stated them and a perusal of these three is enough to convince anybody of the correctness of that order Indeed, a careful study of these three dramas is both interesting and instructive from the point of view of the development of Kalidasa's dramatic art One or two points in this gradual development may be noted

In his Malavikāgnimitra Kalidasa introduces one heroine (nayika) and two sub-heroines (upanayikas), in all three women that share the king's affection In the Vikramorvasiya the number is reduced to two, one nayika and one upanayikā, while in the Sakuntala we have the Nayika alone, The disadvantages of having more than one heroine in the play are obvious The poet finds it very difficult to depict and develop the characters of two or three heroines at one and the same time, consistently with the dramatic purpose he has in view. The necessary result is that the character

of the heroine or nāyikā suffers. In the Mālavikāgnimitra, for example, Kālidāsa has failed miserably in delineating his heroine Mālavikā does not strike us as a heroine at all. Before the serene majesty of the elderly Dhāriṇī and the vivacious sprightliness of her charming younger rival Irāvatī, Mālavikā sinks into insignificance. In the garb of a maid her heart also appears to have undergone a change. She is in fact a most un-heroine-like heroine. In the Vikramorvaśīya again Urvaśī suffers to a certain extent, though by no means as badly as Mālavikā, owing to her contrast with the king's previous beloved Ausīnarī. Before the fire of the sincerity of the Benares Princess' affection, the meretricious love of Urvaśī seems to melt and fails to evoke from us admiration or applause. But in the Śākuntala Kalidāsa came to realise his mistake. He refuses to introduce on the stage a rival for Śakuntalā, though Dusyanta has many more wives, with the result that he can now freely exercise on her all the wonderful power of his magic delineation. Śakuntalā hence captures our mind with a fascination unknown to Urvaśī and unimaginable in the case of Mālavikā. Apart from the author's difficulty of the successful portrayal of more than one heroine, the audience also is to a certain extent disturbed in its concentration on the principal character of the play. In the Mālavikāgnimitra Dhāriṇī and Irāvatī so much capture our attention that we have scarcely sufficient time to observe Mālavikā adequately. In the Vikramorvaśīya again our attention is divided between Urvaśī and Ausīnarī. But in the Śākuntala the heroine's charming personality dominates the entire play. Out of the seven Acts she is actually present on the stage in five and in the remaining two she always looms large before our mind. Never in the whole of the drama is our attention diverted from her.

Another disadvantage that results from the introduction of more than one heroine is that it tempts the poet to put his hero in a most awkward and ridiculous situation, wherein he appears contemptibly insincere.[40] The nature of the love of an ancient

(40) Read the scenes between Agnimitra and Irāvatī and Purūravas and Ausīnarī wherein the heroes pretend a most sincere affection for their former beloveds, while they know at heart that what they speak is totally false.

Indian king is such that insincerity in his dealings with his former favourites is to a certain extent unavoidable, for he generally has his harem full The so called dakṣinya of a lover, which in Sanskrit is considered to be almost a necessary qualification of a hero, is nothing but a dignified camouflage for down-right insincerity When, therefore, the poet suggests, as in the Śakuntala, that the hero though attracted by another girl, has kept his regard (not love) for former beloveds inviolate, we in a way admire him for his self control and politeness under trying circumstances, for we know that with his absolute authority he can easily put out of his way his previous wives, but does not do so in the goodness of his heart. But a scene like the one between Agnimitra and Iravati, or Pururavas and Ausinari, makes the hero look contemptible for his shamefaced lies and undisguised duplicity. Kalidasa had realised this when he wrote his Sakuntala He would not therefore bring Queen Vasumati on the stage and while in the sixth Act the audience trembles in its heart at the prospect of seeing Vasumati enter and the king placed in an unenviable position, the poet skilfully manages to send her away

All the three dramas of Kalidasa treat of a love story. There is first the springing up of love in the minds of the hero and the heroine, almost at first sight, there is some obstacle in the fulfilment of their desires and there is the inevitable union in the end A superficial observer often wonders as to why Kālidasa thought it necessary to compose three dramas to deal with more or less a similar subject But closer examination reveals the difference between the three plays and clearly demonstrates the development in the poet's idea of love Without entering into minute details it is easy to see that the Malavikagnimitra treats of purely material love, the sensual passion of a voluptuous king, who is captivated by the charms of a low maid (as she then is to him) and enters into all kinds of mean intrigues to secure her union, though he is old enough to be her father and has reached an age at which, as Hamlet says, the hey-day in the blood is tame, humble and waits upon the judgment The Vikramorvasiya on the other hand deals with the love of a recognised courtesan, who accidentally meets a brave warrior, characteristically

captivates him in the coquettish meshes of her hot passion and holds him captive for years together with all those arts of fascination that she as a heavenly hetaira knows so well. With remarkable skill and insight Kālidāsa gives us here the true picture of a courtesan's affection, how of her own accord she makes bold advances to her lover, how in their very first meeting she sits quite close to the king so much as to evoke from the Vidūṣaka a humorous reproof, how she grows concerned at the knowledge that the king is attached to his wife and has respect for her, how in her relations with her lover her sole object is the gratification of her brute passion and how with that end in view she unscrupulously prefers to undergo separation from her son in a most unmotherly fashion. The indissoluble and extraordinary hold that the hetaira has secured on Purūravas is so complete that the poor king actually goes mad in her absence. And when in his helpless insanity the duped monarch wanders about in the forest piteously crying out to his beloved, the poet seems to teach us the lesson that passion for a courtesan ends in misery.

But when we approach the Śākuntala we breathe a purer and distinctly healthier atmosphere. Kālidāsa here wants to describe the affection of a well-bred high-born gṛhiṇī, typically Hindu, an affection which it is possible for every one of us to experience and enjoy. It may not be given to all to be captivated by the charms of a lovely maid servant! People who fall easy victims into the snares of the affection of courtesans may be few. But every one in the world may expect to be blessed with the love of a Śakuntalā. The love that Kālidāsa depicts in his last play is universal and pure. It has nothing of the limited and grossly sensual character of the earlier dramas about it. It is a love of that kind which makes every Hindu home holy, and blessed with which a man desires not for wealth or honour, but enjoys supreme happiness of some 'kumpu' character, weather in affluent circumstances or otherwise. Such a love proclaims the paramita prajñā of the poet and at once places him at the pinnacle of poetic glory.

As we are dealing with this point we cannot resist the temptation of quoting the remarks of Dr. Ryder on the same

subject. Says he, 'No other poet in any land has sung of happy love between man and woman as Kalidasa sang Every one of his works is a love poem, however much more it may be Yet the theme is so infinitely varied that the reader never wearies If one were to doubt from the study of European literature, comparing the ancient classics with modern works, whether romantic love be the expression of natural instinct, be not rather a morbid survival of decaying chivalry, he has *only to turn to India's independently* growing literature to find the question settled Kalidasa's love poetry rings as true in our ears as it did in his countrymen's ears fifteen hundred years ago

'It is of love eventually happy, though often struggling for a time against external obstacles, that Kalidasa writes There is no trace in his works of that not quite healthy feeling that sometimes assumes the name 'modern love' If it were not so, his poetry could hardly have survived, for happy love blessed with children, is surely the more fundamental thing In his drama *Urvasi* he is ready to change and greatly injure a tragic story, given him by long tradition, in order that a loving pair may not be permanently separated One apparent exception there is—the story of Rama and Sita in *The Dynasty of Raghu* In this case it must be remembered that Rama is an incarnation of Vishnu, and the story of a mighty god incarnate is not to be lightly tampered with'

Another direction in which the development of Kalidasa's genius can be easily measured is the way in which he treats the character of the Vidusaka in his three plays As we advance from the Mālavikagnimitra to the Vikramorvasiya we see the importance of the Vidusaka fast diminishing In the Mālavikagnimitra the Vidusaka is an all-important personage, who holds in his hands *all the strings of the dramatic action and without whom the development of the plot appears almost impossible* He is in fact to Agnimitra what Kamandaki is to Mādhava in Bhavabhuti's romantic drama Agnimitra has absolutely no hopes of achieving his union with Mālavika without the Vidusaka's active co-operation In the Vikramorvasiya his importance is considerably reduced He is yet helpful in some way for the further advance of action He lets out

the secret of Purūravas' love to Urvaśī to the clever maid of Ausīnarī, who works upon his gullibility and it is he who loses the valued love-letter and thus indirectly brings upon the king the anger of the Benares Princess But when we reach the Śākuntala we see the proper place of the Vidūṣaka In the second Act the king requests the Vidūṣaka to help him in the prosecution of his love-suit But the jester first tries to throw cold water on his friend's enthusiasm and then offers him advice, which, if followed, would have spoiled Duṣyanta's case, rather than helped it His buffoon's nature is characteristically brought out in his advice to the king to stay mid-way like Triśanku of old In the fifth Act his absence rather than presence helps the development of the plot. But in his real character of conducing to the innocent merriment of the audience and provoking the groundlings to laughter, the Vidūṣaka of the Śākuntala far surpasses the Vidūṣaka of Kālidāsa's two earlier plays In two places (vide our notes on ii 2.9 and vi. 20.4) he distinctly shows himself to be related to Shakespeare's Falstaff and in the sixth Act he displays wonderful wisdom in his observations The Vidūṣaka of the Mālavikāgnimitra is present on the stage in all the five Acts, in the Vikramorvaśīya he figures in three Acts out five and in the Śākuntala in three out of seven Duṣyanta's Vidūṣaka is not able to see Śakuntalā even once He has to content himself with hearing descriptions of her heavenly beauty from his friend or observing her matchless painting by the king In his first play Kālidāsa committed the mistake of giving undue importance to a third-rate character In his Vikramorvaśīya he rectified his error to a certain extent and in his Śākuntala he assigned to that character his proper place in a drama.

VI KĀLIDASA'S CHARACTERISATION

A few remarks on Kālidāsa's characterisation may here be safely made Characterisation occupies a position of supreme importance in English drama It is in fact its soul In Sanskrit it does not appear to have commanded such importance Writers on rhetoric and dramaturgy make elaborate divisions of nāyakas and nāyikās, carefully lay down the various characteristics that belong to them and give accurate definitions of almost every character that figures

in a drama All this elaboration creates the impression that the task of a dramatist is more or less mechanical and little scope is left for the poet's ingenuity But in actual practice we find that poets have freely exercised their powers and though characterisation as such does not occupy a position of commanding importance in the science of dramaturgy, we possess in Sanskrit drama characterisation of a very high order It is further to be noted that most of the elaborate writers on dramaturgy flourished after the golden period of Sanskrit drama and have thus based their rules on a careful observation of the dramatic literature in existence in their days So we see that instead of the dramatists following the dramatic rules, it is the rules that have followed them

Characterisation is of two kinds either to portray highly individualised characters, or to present pictures of highly typical men and women There was a time in England when dramas like Ben Jonson's *Volpone* or *Every Man in his Humour,* which depict types of character without much plot in them, could please the people. The dramatist's real skill, however, lies in portraying characters that are both individual and universal, characters that are sufficiently individualised, but have a permanent interest for all time This is what Shakespeare and Kālidāsa have done We see their characters move and speak in our every-day life, though their dramas were written hundreds of years ago Indeed, Kālidāsa's great peculiarity which distinguishes him from other Sanskrit dramatists is the skill with which he succeeds in endowing each of his characters with a distinct personality. No two characters of his are alike and everybody has traits peculiar to him

Confining ourselves to the Sakuntalā we find that the characters of the two girl friends of Śakuntala are so beautifully differentiated They are wonderfully united in their friendship for Sakuntalā and show a most sensitive kind of devotion to her welfare and an almost feverish desire to avoid causing their prakṛtipelava friend any unnecessary worry, either mental or physical But in other respects they have characteristics peculiar to themselves While the one is serene, grave and sober, the other is vivacious, gay and saucy While the one has her eye turned towards the serious aspect of

life the other is inclined to take things easily and in a jolly manner. The one goes deep into human nature and has a foresight that reaches far in the future, the other is carried away by superficial appearance and cannot look much ahead. The one is of a more or less religious temperament, scrupulously conscious of her duties, plain in her talk and candid in her manners, the other is sentimental and romantic, witty in her speeches and jocular in her ways Almost every sentence that they utter is characteristic and it is possible unmistakably to rearrange a scene, wherein they figure, on the basis of the knowledge of their character, even if the *speeches* are hopelessly mixed (41) .

Another pair of some importance, which is similarly differentiated, is represented by Śārṅgarava and Śāradvata, two of Kāśyapa's pupils, that take Śakuntalā to her husband's capital That Śārṅgarava is the leader of the party and is more important of the two is already indicated to us by his name being first mentioned and his subsequently being introduced in the fourth Act The difference between their characters becomes noticeable even from the time they enter the king's city. The impressions created on them by the hurlyburly of the capital are different Their attitude towards the king in the conference that follows emphasises this difference Śārṅgarava is spirited, Śāradvata is calm The one is conscious of the justice of his cause, is determined to push it through, and, highly offended at the king's words, hesitates not in directing towards him a volly of ridicule and irony. The other is incapable of all this. He relies on what he knows to be absolutely true, never loses his temper and makes a calm and sage pronouncement in the end.

Kālidāsa has introduced three sages in his Śākuntala, Durvāsas, Kāśyapa and Mārica. And how unlike one another are they ! Durvāsas is fiery-tempered, unable to brook even for

(41) The peculiar characteristics of the speeches of these friends as well as of other characters in the play have been duly pointed out in our annotations. Here we are dealing with only the general tendencies.

a moment what he considers an insult to his greatness, impetuous in his manners and crooked by nature Kaśyapa is the type of a loving father, to whom anger is not known and whose wealth lies in self-control While the girls become anxious as to how he will view the incidents that transpired in his absence, he has not a word of blame or censure for them, but congratulates Śakuntala with all his heart His emotion at the time of Śakuntala's departure is pathetic Though living in a forest, far removed from family ties, a perpetual celibate himself, he finds it impossible to control his emotion inspite of the magnificent wealth of his asceticism While he claims for his daughter ordinary respect when he knows she is entitled to uncommon honour, while he gives her a few precepts that she may see them character in her memory, and while he bids her a final good-bye and tells her no power on earth can assuage his grief, the emotional heart of a loving father is amply laid bare Marica on the other hand is a sage, who is interested neither in earth nor in heaven He is practising penance, though he sees no object after which to strive Living with his wife, he has no family affection in his heart His mission is to supervise the good of both the worlds and to set time right, whenever he finds it out of joint With this view he impresses upon Dusyanta the inter-dependence of heaven and earth In fact he is a veritable jivanmukta Durvasas represents the discipline of the Brahmacarya If mistake is committed, whether consciously or unconsciously, punishment is bound to follow. There is no scope for forgiveness Kāśyapa represents the Grhasthasrama, full of calmness and tender emotions Hospitality is in this state a duty That is why he takes special care to appoint Sakuntalā in his absence to receive the guests Marica stands for the third stage in a devout Hindu's life, the *Vanaprasthasrama No affection for either earth or heaven is* associated with this stage Along with one's wife penance is to be practised not for heavenly enjoyments, but for the eternal bliss of Moksa Unselfish activity for the good of the world is in this stage a prominent characteristic

Ruskin said of Shakespeare that he has no heroes, he has only heroines That remark is applicable in the case of

Kālidāsa also. His heroines capture us far more than his heroes. Agnimitra as a captivating personality is out of question. Between Purūravas and Duṣyanta, the Paurava monarch is far more interesting and attractive. That is principally due to the nature of his love for Śakuntalā. But even he sinks into insignificance beside his heroine. We have already seen how Śakuntalā dominates the whole play. She is never absent from our vision. The same remark is applicable to Kālidāsa's other heroines. 'Kālidāsa's women appeal more strongly to a modern reader than his men. The man is the more variable phenomenon, and though manly virtues are the same in all countries and centuries, the emphasis has been variously laid. But the true woman seems timeless, universal. I know of no poet, unless it be Shakespeare, who has given the world a group of heroines so individual yet so universal, heroines as true, as tender, as brave as are Indumatī, Sītā, Pārvatī, the Yaksha's bride and Śakuntalā. (Ryder.)

In the last Act of this play Kālidāsa introduces the delightful boy Sarvadamana. Though the scene wherein he figures is small, it is sufficient to show to us that the poet understood children as completely as he understood women. Kālidāsa in fact believed that woman's love could never be perfect and unselfish, unless it was blessed with children. Motherhood was the true purpose of woman's life. Kumāra Āyus of the Vikramorvaśīya, though much older than Sarvadamana, is in his own way charming. But we believe Kālidāsa liked Sarvadamana better.

VII KĀLIDĀSA'S LOVE OF NATURE AND HIS ART

With his wonderful insight into human nature Kālidāsa possesses great love for external nature too. His heroine is brought up in a hermitage and her kinsmen are the forest-trees. She tenders with maternal affection young bereaved deer and plucks not the foliage of favourite trees even for personal decoration. As Dr. Ryder has expressed so felicitously, the characters of a poet of the human heart and a poet of natural beauty unite in Kālidāsa almost chemically. But in the descriptions of external nature Kālidāsa suffers in comparison with Bhavabhūti. While the Brāhmaṇa poet impresses us as being an unsophisticated child of nature, Kālidāsa

appears to move in a world of conventionalities The cukoo's note, the mangoblossom, the lotus-stalk, the bimba-fruit, the Asoka tree and many other conventional things figure in the poetry of Kalidasa. Bhavabhūti has severed the bonds of conventionalism and found out a way for himself He indulges in the grandor, the more sublime and the more awful aspects of nature, while Kalidāsa treats us to its softer and more delicate shades

As a dramatic artist Kalidāsa has no equal in Sanskrit He manages the various incidents in the drama so successfully They all lead up to a central action and nothing appears disconnected or untoward The central theme is never lost sight of His Acts have each a purpose to serve and as we go on reading them we feel we are distinctly advancing further and further The way in which he arranges the entrances and exits of his characters is remarkable. No character is allowed to remain uselessly on the stage Even small incidents are taken advantage of and made to serve important purposes in the future Kanva's absence from the hermitage at the time of Dusyanta's visit, the king's telling the Vidusaka that his story is only a parihāsavijalpita, the pupil's volunteering to send sacrificial soothing water for Sakuntala, and Hamsapadika's song may be cited as examples of this faculty of the poet All these have a deep dramatic purpose, but at the time we read them, we hardly realise their importance Therein exactly lies the poet's consummate art.

VIII KĀLIDĀSA AND SUFFERING HUMANITY

In a well-known passage in *Midsummer Night's Dream* Shakespeare has declared that the lunatic, the lover and the poet are of imagination all compact and that

> The poet's eye, in a fine frenzy rolling,
> Doth glance from heaven to earth, from earth to heaven,
> And, as imagination bodies forth
> The forms of things unknown, the poet's pen
> Turns them to shapes and gives to airy nothing
> A local habitation and a name

Kālidasa possesses great powers of imagination no doubt, but he seems to lack the eye, that rolls in a fine frenzy from heaven

to earth and earth to heaven and also the faculty which gives to airy nothing a local habitation and a name One Sanskrit poet fully rises to the ideal of Shakespeare and that is Bāṇa. His high flights of imagination, especially in the descriptive passages, are simply wonderful. Like Shakespeare he also has in one place ([42]) linked the lover and the poet together for their heaven-rolling imagination But he does not, however, bring the lunatic to associate with them

We want to test Kālidāsa from another point of view In those memorable lines from *The Fall of Hyperion* Keats has declared that none but those, 'to whom the miseries of the world are misery and will not let them rest, can usurp the height in the temple of Sarasvati, which is attained by real poets He, therefore, says,

> Yes, I must pass them for a nobler life,
> Where I may see the agonies, the strife,
> Of human hearts
>
> *Sleep and Poetry*

What is the position of Kālidāsa from this point of view? Does he feel the miseries of the world to be misery? Do they disturb his rest? We think not This point is hardly susceptible of exact proof. Only personal impressions, obtained by constant perusal of his works, are to be recorded and they must be taken for what they are worth A poet, attached to the court of a great Emperor, we feel, Kālidāsa was more or less aristocratic in his temperament His numerous engagements probably left him little time for sympathising with the suffering multitude Though not quite so callous to the world's miseries as Duṣyanta was to Haṁsapadikā's piteous tale of love, Kālidāsa surely was not a person to weep for other people's distress, like the creepers that shed tears at Śakuntalā's departure. He did not possess the aristocratic contempt for the populace to be sure He moved among men, women and children, understood their difficulties, gauged the secrets of their heart and knew well the workings of their minds But he did all this in a more or less objective manner His own soul was not very much touched

(42) Vide कादम्बरी p. 199, ll 13–19 (Peterson)

Bana s was another typical poetical soul He knew how full of miseries the world was Those miseries were too much for his sensitive mind He wanted to fly away from the world even like Sarngarava from Dusyanta s capital He therefore created an atmosphere of idealism for himself and scarcely descended from the *heights of the blissful Himalayas into the world of grim realities to* face the miseries of life and the agonies of human hearts Of the darker aspects of life he seemed to fight shy With him everything was ideal Even the grief of Mahā veta and Kadmbari is described in an ideal manner

But when we come to Bhavabhuti we meet quite a different personality Here was a man who like Shakespeare s Miranda had suffered with those that he saw suffer He enjoyed no royal patronage He did not bask in the sunshine of imperial favour He had to work out a way for himself through a somewhat unsympathetic world He realised the miseries of the distressed and enjoyed no rest By some kind of antarala kopi hetuh (U vi 12) he thought himself to be allied with suffering humanity His heart was full of sympathy for his brethren so full that he hardly found words enough to express his emotion His poetry is full of indications of this state of mind Words like kopi and imam are of frequent occurrence His sublime *sympathy did not end here He* wanted to relieve the world s distress He was prepared to make the most exacting sacrifice for the purpose He would forgo affection compassion personal happiness ~~and even the Janaki~~ (the most valued person) of his life for the sake of the Janaki (the most valued person) ~~of his life~~ for the sake of the world (U i 12) Surely the High Prophets before whom Keats stood in in *The Fall of Hyperion* would not grudge to admit Bhavabhuti to the height reserved for the very highest

IX KALIDASA S LITERARY STYLE

Lastly, we want to say a few words regarding Kalidasa s literary style The first characteristic that strikes us is the ease with which the poet writes He appears to be always at home in his subject Never for a moment does he seem to be at a loss for an

adequate word or expression to convey his meaning. He wields an exceedingly facile pen and possesses complete control over the language. Laboured, elaborate constructions and expressions are prominent by their absence. His style never shows conscious premeditation or effort, or even subsequent improvement. Shakespeare once said that he never blotted a line and Ben Jonson wished that he had done so in the case of a hundred. Kālidāsa can easily boast of his execution in Shakespeare's way without exposing himself to a similar retort.

The second prominent feature of Kālidāsa's style is that it is so concise. He never uses more words than are absolutely necessary. His lines are so compressed. His peculiarity is to suggest much more than what he expresses. He makes his words convey so much meaning that the language seems actually to break under it. In this he offers a striking contrast to Bhavabhūti. This has been well brought out by Sir R. G. Bhandarkar. 'Kālidāsa, as Professor Wilson remarks, has more fancy. He is a greater artist than Bhavabhūti. The former *suggests* or *indicates* the sentiment, which the latter *expresses* in forcible language. The characters of the latter, overcome by force of passion, often weep bitterly, while those of the former simply shed a few tears, if they do so at all. In the language of Sanskrit critics Kālidāsa's *rasa* is conveyed or *abhivyakta* by the *lakshya* or the *vyangya* sense of words, while Bhavabhūti's is conveyed by the *vāchya* sense.' (Preface to the Mālatīmādhava p. xii.)

Another peculiarity of Kālidāsa is his fine sense of propriety in the selection of a suitable style for his various characters. He is a master of a variety of style which he so appropriately displays as occasion arises. His skill lies in adapting a particular style to a particular character. A notable example of this faculty is the style in which the Purohita in the fifth Act speaks (vide our Notes on v. 29.3-6). His women, for example, never use long compounds or speak in an inflated language, a feature which is so noticeable in Bhavabhūti. That a character should be so unlettered as to speak ordinarily in Prakrit but use in that Prakrit long and involved compounds, a phenomenon which makes Bhavabhūti's Mālatīmādhava so offensive, does not disfigure Kālidāsa's dramas. His chara-

cters utter short pithy sentences, exactly like those that people use in their ordinary life This naturalness of speech that his characters display is in no small way responsible for the vivid realism that pervades his composition

Kālidāsa writes in what is technically known as the Vaidarbhī style,(43) the chief features of which are sweet words and graceful composition with no or very few compounds His language is easy clear and flowing Its simplicity and elegance are proverbial It is free from those artificialities of construction, punning subtleties and jingling assonances of sounds that form at once the strength and weakness of Bāṇa Kālidāsa's diction is always pure and chaste, smooth and graceful and the choice of his words is happy and often exceedingly felicitous He uses a large variety of words, though their actual number is not counted, as in the case of some western poets But they are always of common occurrence and we never meet in his composition with obsolete and out-of-the way words that often bar our way in Bāṇa or Bhavabhūti

A traditional stanza assigns to Kālidāsa special eminence in the use of similes This claim is based not so much on their novel or amazing character as on their appropriateness His ascetics, for example, use similes which would naturally occur to them and are appropriate to their daily practices Kālidāsa often embellishes his

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(43) Vaidarbhi style is thus defined —

'श्लेषः प्रसादः समता माधुर्यं सुकुमारता ।
अर्थव्यक्तिरुदारत्वमोजःकान्तिसमाधयः 41
इति वैदर्भमार्गस्य प्राणा दश गुणाः स्मृताः ।
एषां विपर्ययः प्रायो दृश्यते गौडवर्त्मनि ॥ 42'

—काव्यादर्श I

'समग्रैरोजःप्रसादप्रमुखैर्गुणैरुपेता वैदर्भी नाम रीतिः । अस्पृष्टा दोषमात्राभिः समग्रगुणगुम्फिता । विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते ॥' वामन's वृत्ति on का. सू. 1 2 11,

'माधुर्यव्यञ्जकैर्वर्णै रचना ललितात्मिका ।
अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ॥ 3' साहित्यदर्पण IX

That last definition should carefully be noted by the student.

style by the use of other figures of speech such as Utprekṣā, Prativastūpamā, Dṛṣṭānta, Virodha and Arthāpatti, but he never seems to make any special efforts for them. His greatness in the use of generalisations or Arthāntaranyāsa is even more prominently observed than in similes. These generalisations have become the common stock of the language and are on the lips of every Sanskrit-knowing person. Many a time they have become so much a part of ourselves that men repeating them hardly know that they come from Kālidāsa. Kālidāsa has enriched the Sanskrit language with more quotable lines and expressions than any other single author.

X. KĀLIDĀSA, THE SHAKESPEARE OF INDIA

Kālidāsa is called the Shakespeare of India. The epithet in flattering to our sense of patriotism and when we find critics from Shakespeare's own country praise him in unstinted terms, we naturally feel elated at heart. But we must not lose sight of what exctly the epithet means. If it means that Kālidāsa is the greatest of Sanskrit dramatists, as Shakespeare is among the English we understand the epithet correctly. But if it is understood in the sense, as it is more often than not understood by the common people, that Kālidāsa is as great as Shakespeare, we allow our patriotism to run amuck. With all due reverence for Kālidāsa's memory and admiration for his wonderful genius we must assert that there is no comparison between him and Shakespeare. By the sheer weight of his thirty-seven plays the 'sweet Swan of Avon' easily beats Kalidāsa, who has only three to his credit. Kālidāsa knew the world. His knowledge of men and women and the workings of their hearts was wonderful. But Shakespeare's knowledge was simply phenomenal. The extensive panorama of characters that he rolls before our vision in his plays, from which no scene of the world seems to be absent, strikes us dumb with admiration. It is impertinent to try to express his greatness in clumsy inadequate language. Beside the wonderful variety of Shakespeare's characters, Kālidāsa's extremely limited pictures sink into insignificance.

No doubt Kālidāsa's genius is allied to that of Shakespeare's. He possessed mighty potentialities. Both of them belong to the same

species. But we must judge each by the amount of work each has put forth. Both of them are brothers indeed, but one is an elder brother to whom the younger must look up to with reverence. Kalidasa may have excelled Shakespeare in this particular or that. But that does not revert their relation or raise him to equality with him. The error of assigning to Kalidasa the same greatness as that of Shakespeare is analogous to that of some historical writers that place Sivaji on a level with Napoleon, or prove him even superior to the great French Emperor. Sober criticism must avoid such mistakes and look at the matter with the right perspective.

अथ

अभिज्ञानशाकुन्तलम्

प्रथमोऽङ्कः

या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् ।
यामाहुः [1]सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥ १ ॥

(नान्द्यन्ते[2]) सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) आर्ये, यदि नेपथ्यविधानमवसितं, [4]तदितस्तावदागम्यताम् ।

[3](प्रविश्य) नटी—अज्जउत्त, इअ म्हि । आणवेदु अज्जो को णिओओ अणुचिट्ठीअदु त्ति । [[5]आर्यपुत्र, इयमस्मि । [6]आज्ञापयतु आर्यः को नियोगोऽनुष्ठीयतामिति ।]

First ACT

May Īśa [that is, the supreme Lord Śiva] protect you—[Īśa,] who is possessed of those eight perceptible forms, [to wit, that viz water] which [is] the first creation of the Creator, [that viz fire] which carries the oblation offered according to injunction, and [that viz. the sacrificer] which performs the sacrifice, [those] two [viz the Sun and the Moon] which regulate time [that viz ether] which, having for its attribute the object of hearing [i. e. sound], remains pervading the universe, [that viz the earth] which they designate as the source of all seeds, [and that viz the air] by which the living are endowed with life 1

(At the end of the benediction) **Manager**—*(Looking towards the curtain)* Noble Lady, if the performance of [your] dressing is over, then just come over here *(Entering)* **Actress**—My noble Lord, here I am Let your honour command as to what duty is to be executed

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१ 'अभिज्ञानशकुन्तलम्' च. २ 'भूत' च-म. ३ 'प्रविशति सूत्रधार' इत्यधिकं म-पुस्तके. ४ 'तर्हि' इति नास्ति न-पुस्तके. [4]तदित. क. ५ 'अत्र (आर्य)' च-म. ६ नास्तीदं वाक्यं न-म-क-पुस्तकेषु.

६सूत्रधार.—आर्ये, अभिरूपभूयिष्ठा परिषदियम्। अद्य खलु कालिदासग्रथितवस्तुनाभिज्ञान[1]शाकुन्तलनामधेयेन नवेन नाटकेनोपस्थातव्यमस्माभिः। तत् प्रतिपात्रमाधीयतां यत्नः।

६नटी—सुविहिदप्पओअदाए अय्यस्स ण किं वि परिहाइस्सदि। [सुविहित प्रयोगतयार्यस्य न किमपि [2]परिहास्यते।]

सूत्रधार.—आर्ये, कथयामि ते भूतार्थम्।

आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः॥ २॥

नटी—एव णेदम्। अणन्तरकरणिज्जं दाव अज्जो आणवेदु। [[3]एवं नु इदम्। अनन्तरकरणीयं तावदार्य[4] आज्ञापयतु।]

३सूत्रधार.—किमन्यदस्याः परिषदः श्रुतिप्रसादनतः।

[5]नटी—अध कदमं उण उदुं अधिकरिअ गाइस्सम्। [अथ कतमं पुनरृतुम-धिकृत्य गास्यामि।]

Manager—Noble Lady, this assembly is for the most part composed of learned men To day, indeed, we have to wait upon [it] with a new drama, Abhijnana-Sakuntala by name, the plot of which has been strung together by Kalidasa Let therefore [by you] effort be bestowed on every character

Actress—On account of your honour's having well arranged the representation nothing at all will be wanting

Manager—Noble lady, [I] tell you the truth

[I] do not consider [my] knowledge of representation sound until [it cause] the satisfaction of the learned
The mind of even the highly instructed [persons] is void of confidence in itself 2

Actress—Is this so? Let your honour now *(tavat)* command what is next to be done

Manager—What else than to please the ears of this audience?

Actress—Then, concerning which season shall I sing?

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१ 'शाकुन्तलाख्येन' क-ख, म-पुस्तके नाटकमाधेय नास्ति २ 'परिहाव-यिस्सदि (परिहापयिष्यते)' म ३ 'एव्व इदम (एवमेतत्)' म. ४ 'दाव (तावत्)' इत्येतन्नास्ति घ-पुस्तके. ५ नटीवाक्यमेतत् नास्ति न-क-म पुस्तकेषु.

[1]सूत्रधारः—ननु इममेव तावदचिरप्रवृत्तमुपभोगक्षमं ग्रीष्मसमयमधिकृत्य गीयताम्। संप्रति हि

> सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः।
> प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः॥ ३॥

नटी—तह। [तथा।] (गायति)

> ईसीसिचुम्बिआइं भमरेहिं सुउमारकेसरसिहाइं।
> ओदंसयन्ति दअमाणा पमदाओ सिरीसकुसुमाइं॥ ४॥
> [ईषदीषच्चुम्बितानि भ्रमरैः सुकुमारकेसरशिखानि।
> अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि॥ ४॥]

सूत्रधारः—आर्ये, साधु गीतम्। अहो रागबद्धचित्तवृत्तिरालिखित इव सर्वतो रङ्गः। तदिदानीं [2]कतमत् प्रकरणमाश्रित्यैनमाराधयाम।

[3]नटी—णं अज्जमिस्सेहिं पढमं एव्व आणत्तं अहिण्णाणसाउन्दलं णाम अपुव्वं णाडअं पओए अधिकरीअदु त्ति। [नन्वार्यमिश्रैः प्रथममेवाज्ञप्तमभिज्ञानशाकुन्तलं नामापूर्वं नाटकं [4]प्रयोगेऽधिक्रियतामिति।]

Manager—Why, sing just with reference to this very summer time, which has recently set in [and] which is [so] suited to enjoyment. For, at present,

> Are the days on which a plunge in water is pleasant, on which the sylvan breeze is fragrant owing to contact with Pātala flowers, on which sleep is easily induced in thickly shaded spots [and] which are charming towards [their] close. 3

Actress—So [be it] *(Sings)*

> Compassionate women use as ear-ornaments the Śirīsa flowers, which are only gently kissed by bees and the tips of whose filaments are very delicate. 4

Manager—Noble Lady, well sung. Ah! The audience on all sides [looks] as though painted in a picture, with the functions of [its] mind riveted on the melody. Now then, having recourse to which drama shall we entertain it?

Actress—Why, even at the outset it has been ordered by your worthy and honourable self that a new drama named Abhijñāna-Śākuntala should be taken up for representation!

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१ 'तदिममेव' न-क; 'तद्सुमे।' म. २ 'कतमं प्रयोगम्' म. ३ 'सउन्दल (शाकुन्तलम्)' च-क. ४ पओएण (प्रयोगेण)' च

सूत्रधारः—आर्ये, सम्यगनुबोधितोऽस्मि । अस्मिन् क्षणे विस्मृतं खलु मया । कुतः ।

> तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।
> एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥ ५ ॥ (निष्क्रान्तौ)

इति [1]प्रस्तावना

(ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च)

सूतः—(राजानं मृगं चावलोक्य) आयुष्मन्,

> कृष्णसारे ददच्चक्षुस्त्वयि चाधिज्यकार्मुके ।
> मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनम् ॥ ६ ॥

राजा—सूत, दूरममुना सारङ्गेण वयमाकृष्टाः । अयं पुनरिदानीमपि

> ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने [2]बद्धदृष्टिः
> पश्चार्धेन प्रविष्टः शरपतनभयाद्भूयसा पूर्वकायम् ।

Manager—Noble Lady, I have been well reminded At this moment [it] was indeed forgotten by me How?

> By the ravishing melody of your song I was forcibly carried away, like King Dusyanta here by an antelope of extreme fleetness 5

(They two go out)

END OF THE PROLOGUE

(Then enters in a chariot the king, pursuing a deer [and] holding a bow with arrow [fixed] in hand, and the charioteer)

Charioteer—*(Looking at the king and at the antelope)* Long-lived one,

> Casting my eye on the black and spotted antelope and on you whose bow is strung, I behold, as it were, the holder of the Pinaka [bow, that is, Lord Śiva] in person, chasing the deer 6

King—Charioteer, we have been drawn far by this antelope Again even now he,

> Whose glance is now and then fixed on the pursuing chariot in a manner graceful owing to the turn of his neck, who has entered to a great extent the fore-part of [his] body with the hinder half through fear of the descent of the arrow [and] who has strewn [his] track

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१ 'स्थापना' म 'दत्तदृष्टि' इत्यपि क्वचित् पाठ.

दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
पश्योदग्रप्लुतत्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति ॥ ७ ॥

(सविस्मयम्) तदेष कथमनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तः ।

सूतः—आयुष्मन्, [1]उद्घातिनी भूमिरिति मया रश्मिसंयमनाद्रथस्य मन्दीकृतो वेगः । तेन मृग एष विप्रकृष्टान्तरः संवृत्तः[2] । संप्रति समदेशवर्तिनस्ते न दुरासदो भविष्यति ।

राजा—तेन हि मुच्यन्तामभीषवः ।

सूतः—यदाज्ञापयत्यायुष्मान् । (रथवेगं निरूप्य) आयुष्मन् पश्य पश्य ।

मुक्तेषु रश्मिषु निरायतपूर्वकाया
निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः ।
आत्मोद्धतैरपि रजोभिरलङ्घनीया
धावन्त्यमी मृगजवाक्षमयेव रथ्याः ॥ ८ ॥

राजा—सत्यमतीत्य हरितो हरींश्च वर्तन्ते वाजिनः । तथा हि ।

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with the half-chewed Darbha-blades dropping from his mouth opened through exhaustion, moves, observe, much more in the sky [but] little on the earth, owing to his lofty boundings. 7

(With surprise) How, then, has he become visible [only] with effort to me who am just rushing after [him] ?

Charioteer—Long-lived one, for the reason that (**iti**) the ground was uneven the speed of the chariot has been slackened by me by drawing in the reins Therefore, the deer there became separated by a very long distance Now by you, who are on level ground, he will not be difficult to get at.

King—Then surely let the reins be loosened

Charioteer—What the Long-lived one commands [will be immediately executed] *(Acting the speed of the chariot)* Long-lived one, look, look

The reins being loosened these horses gallop along as if with impatience of the speed of the deer, with the fore-part of [their] bodies fully stretched out, with the tips [of their] chowries quiverless, with [their] ears steady and erect, [and becoming] incapable of being overtaken even by the dust raised by themselves 8

King—Really [our] horses are outstripping the horses of the sun *(harit)* and the horses of Indra *(harih)* So, indeed,

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१ 'उत्खातिनी' ब-म. २ 'संवृत्तः' इति नास्ति न-क-पुस्तकयोः.

यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलतां
[1]यदर्द्धा विच्छिन्नं भवति कृतसंधानमिव तत् ।
प्रकृत्या यद् वक्रं तदपि समरेखं नयनयो-
र्न मे दूरे किंचित् क्षणमपि न पार्श्वे रथजवात् ॥९॥

सूत, पश्यैनं व्यापाद्यमानम् । (शरसंधानं नाटयति ।)

(नेपथ्ये ।) भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

सूतः—(आकर्ण्यावलोक्य च) आयुष्मन्, अस्य खलु ते [2]बाणपथवर्तिनः कृष्णसारस्यान्तरे तपस्विनः उपस्थिताः ।

राजा—(ससंभ्रमम्) तेन हि प्रगृह्यन्तां वाजिनः ।

[4]सूतः—तथा । (रथं स्थापयति)

(ततः प्रविशत्यात्मनातृतीयो वैखानसः)

वैखानसः—(हस्तमुद्यम्य) राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः

[3]न खलु न खलु बाणः सन्निपात्योऽयमस्मिन्
मृदुनि मृगशरीरे पुष्पराशाविवाग्निः ।

That which [appears] minute to sight suddenly attains magnitude, that which really is disjointed becomes as if united; even that which by nature is crooked [appears] straight to [my] eyes, to me nothing even for a moment [remains] at a distance, nor at my side, owing to the velocity of the chariot　　9

Charioteer, behold him being killed *(Acts aiming the arrow)*

(Behind the curtain) Ho! Ho! King, that is a deer [belonging] to the hermitage [He] should not be killed, should not be killed

Charioteer—*(Hearing and observing)* Long-lived one, hermits, indeed, have arrived in the interval of this deer, who is within the range of your arrow

King—*(Hastily)* Then, surely let the horses be checked

Charioteer—Very well *(Stops the chariot)*

(Then enters a hermit with himself as third)

Hermit—*(Raising his hand)* King this is a deer of the hermitage [He] should not be killed, should not be killed

Not indeed, not indeed, should this arrow be made to descend upon the delicate body of a deer, like fire upon

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१ 'यदर्धे' न-न-म-क　२ 'पात' न म.　३ न दृश्यतेऽयं श्लोकः न-म-क-पुस्तकेषु
४ 'तूल' इति क्वचित् पाठः

क्व बत हरिणकानां जीवितं चातिलोलं
क्व च निशितनिपाता वज्रसाराः शरास्ते ॥ १० ॥
तत् साधुकृतसंधानं प्रतिसंहर सायकम् ।
आर्तत्राणाय वः शस्त्रं न प्रहर्तुमनागसि ॥ ११ ॥

राजा—एष प्रतिसंहृतः । (यथोक्तं करोति)

वैखानसः—सदृशमेतत् पुरुवंशप्रदीपस्य भवतः ।

[1]जन्म यस्य पुरोर्वंशे युक्तरूपमिदं तव ।
पुत्रमेवंगुणोपेतं चक्रवर्तिनमाप्नुहि ॥ १२ ॥

इतरौ—(बाहू उद्यम्य) सर्वथा चक्रवर्तिनं पुत्रमाप्नुहि ।

राजा—(सप्रणामम्) प्रतिगृहीतम् ।

वैखानसः—राजन्, समिदाहरणाय प्रस्थिता वयम् । एष खलु कण्वस्य [2]कुलपतेरनुमालिनीतीरमाश्रमो दृश्यते । न चेदन्यकार्यातिपातः, प्रविश्य प्रतिगृह्यतामातिथेयः सत्कारः । अपि च ।

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a heap of flowers! Where alas, is the extermely frail life of poor deer and where your arrows of sharp descent and adamantine strength. **10**

Therefor, withhold your arrow which has been well aimed. Your weapon is for the protection of the distressed, [but] not to strike at the innocent **11**

King—Here it is withdrawn (*Does as said*)

Hermit—This is worthy of you who are the brilliant (*pra*) light of Puru's race

This exceedingly becomes you whose birth in the race of Puru [May you] obtain a son, endowed with like virtues, [who would be] a universal emperor (*cakravartin*) **12**

Others—(*Raising their hands*) Assuredly [you would] obtain a son, who would be a universal emperor

King—(*With a bow*) Accepted

Hermit—King, we have started for fetching fuel Here, indeed, is seen on the bank of the Mālinī the hermitage of Kanva, the Lord of the Group If neglect of other duties, were not [to result], having entered, let hospitality suitable for guests be accepted [by you] And also

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१ न दृश्यतेऽयं श्लोकः क-पुस्तके २ 'महर्षेरुपमालिनी' ख.

रम्यास्तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।
ज्ञास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्क इति ॥ १३ ॥

राजा—अपि सन्निहितोऽत्र कुलपतिः ।

वैखानसः—इदानीमेव दुहितरं शकुन्तलामतिथिसत्काराय नियुज्य दैवमस्याः ३प्रतिकूलं शमयितुं सोमतीर्थं गतः ।

राजा—भवतु । तामेव द्रक्ष्यामि । सा खलु विदितभक्तिं मां महर्षेः १कथयिष्यति ।

वैखानसः—साधयामस्तावत् । (सशिष्यो निष्क्रान्तः)

६राजा—सूत, चोदयाश्वान् । पुण्याश्रमदर्शनेन तावदात्मानं पुनीमहे ।

सूतः—यदाज्ञापयत्यायुष्मान् । (भूयो रथवेगं निरूपयति)

राजा—(समन्तादवलोक्य) सूत, अकथितोऽपि ज्ञायत एव यथायमा ९भोगस्तपोवनस्येति ।

सूतः—कथमिव ।

राजा—किं न पश्यति भवान् । इह हि

Beholding the rites of ascetics, with their obstacles removed and [therefore] pleasing, you will understand how [effectively] your arm, marked with the scar of the bow-string, defends [them]　　**13**

King—Is the Lord of the Group present here?

Hermit—Just now having directed his daughter Śakuntalā to offer hospitality to guests, he has gone to Somatīrtha to pacify her adverse fate

King—Well, herself I shall see She indeed, will report me to the great sage as one whose devotion is known

Hermit—Meanwhile [we] walk along (*Goes out with pupils*)

King—Charioteer, drive on the horses [We] shall just purify ourselves with the sight of the holy hermitage

Charioteer—As the Long-lived one commands (*Again acts the speed of the chariot*)

King—(*Looking around*) Charioteer, though untold, it is indeed (*eva*) known that this is the extension of the penance grove!

Charioteer—How possibly?

King—Do you not see? For here [in some places],

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१ 'करिष्यति' म-क. २ 'आश्रमाभोग' न.

नीवाराः शुकगर्भकोटरमुखभ्रष्टास्तरूणामधः
प्रस्निग्धाः क्वचिदिङ्गुदीफलभिदः सूच्यन्त एवोपलाः ।
विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगा-
स्तोयाधारपथाश्च वल्कलशिखानिष्यन्दरेखाङ्किताः ॥ १४ ॥

अपि च ।

कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूला
भिन्नो रागः किसलयरुचामाज्यधूमोद्गमेन ।
एते चार्वागुपवनभुवि च्छिन्नदर्भाङ्कुरायां
नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥ १५ ॥

सूतः—सर्वमुपपन्नम् ।

राजा—(स्तोकमन्तरं गत्वा) तपोवननिवासिनामुपरोधो माभूत् । एतावत्येव रथं स्थापय यावदवतरामि ।

सूतः—धृताः प्रग्रहाः । अवतरत्वायुष्मान् ।

Are the [grains of] wild-rice beneath the trees, fallen from the mouths of hollows with parrots inside, somewhere stones, excessively oily, are plainly betrayed as crackers of Ingudī fruit, the deer, whose gait is undisturbed owing to the acquisition of confidence, stand the sound [of the chariot], and the paths to reservoirs of water are marked with lines of the drippings from the skirts of bark-garments **14**

Moreover,

The trees have their roots washed by the waters of canals rippling in the wind; the [red] hue of the lustre of tender leaves is diversified by the smoke of ghee rising up; and here, close by, on the garden-ground where sprouts of Darbha-grass are cut, leisurely graze the young ones of deer, free from [all] fear **15**

Charioteer—All is reasonable

King—(*Going a short distance*) Let there be no inconvenience to the residents of the penance grove Stop the chariot just here so that I get down

Charioteer—The reins are held in Let the Long-lived one alight.

राजा—(अवतीर्य) सूत, विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम। इदं तावद् गृह्यताम्। (सूतस्याभरणानि धनुश्चोपनीय[1]) सूत, यावदाश्रमवासिनः प्रत्यवेक्ष्याहमुपावर्ते तावदार्द्रपृष्ठाः क्रियन्तां वाजिनः।

सूतः—तथा। (निष्क्रान्तः)

राजा—(परिक्रम्यावलोक्य च) इदमाश्रमद्वारम्। यावत् प्रविशामि। (प्रविश्य। निमित्तं सूचयन्)

शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य।
अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १६ ॥

(नेपथ्ये।) इदो इदो सहीओ। [इत इतः सख्यौ।]

राजा—(कर्णं दत्त्वा) अये, दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते। यावदत्र गच्छामि। (परिक्रम्यावलोक्य च) अये, एतास्तपस्विकन्यकाः स्वप्रमाणानुरूपैः सेचनघटैर्बालपादपेभ्यः पयो दातुमित एवाभिवर्तन्ते। (निपुणं निरूप्य) अहो, मधुरमासां दर्शनम्।

King—(*Alighting*) Charioteer, penance-groves should, indeed, be entered in a modest dress Just hold this (*Having made over his ornaments and bow to the charioteer*) Charioteer ! by the time I come back, having visited the inmates of the hermitage, let the horses have their backs rendered wet

Charioteer—Very well (*Goes out*)

King—(*Going round and observing*) Here [is] the entrance to the hermitage Let me enter (*Entering and indicating an omen*)

This ground of the hermitage is tranquil and [yet] my arm throbs ! Whence can arise its fruit here ? Or things destined to happen exit everywhere [that is, things bound to happen happen at all places] **16**

(behind the curtain) This way, this way, my friends !

King—(*Listening*) Ah, to the right of the garden of trees [something] like a conversation is heard I [shall] just go here (*Going round and observing*] Ah ! here are the hermit-girls coming just this way to water young trees with watering jars suited to their size (*Eyeing closely*) Oh, sweet or pleasing [is] the appearance of these

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१ 'अर्पयति' इत्यधिकं न-पुस्तके.

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य ।
दूरीकृता खलु गुणैरुद्यानलता वनलताभिः ॥ १७ ॥

यावदिमां छायामाश्रित्य प्रतिपालयामि । (विलोकयन् स्थितः)
ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला)

१ शकुन्तला—इदो इदो सहिओ । [इत इत सख्यौ ।]

अनसूया—हला सउन्दले, तुवत्तो वि तादकस्सवस्स अस्समरुक्खआ पिअदरेत्ति तक्केमि । जं इमिणा णोमालिआकुसुमपेलवा तुमं वि एदाण २आलवालपूरणे णिउत्ता । [हला शकुन्तले, त्वत्तोऽपि तातकाश्यपस्याश्रमवृक्षकाः प्रियतरा इति तर्कयामि । यदनेन नवमालिकाकुसुमपेलवा त्वमप्येतेषामालवालपूरणे नियुक्ता ।]

५ शकुन्तला—ण केअलं तादणिओओ एव्व । अत्थि मे सोदरसणेहो एदेसु [न केवलं तातनियोग एव । अस्ति मे सोदरस्नेह एतेषु ।] (वृक्षसेचनं रूपयति)

राजा—कथमियं सा कण्वदुहिता । असाधुदर्शी खलु तत्रभवान् काश्यपः, य
१२ इमामाश्रमधर्मे नियुङ्क्ते ।

If this beauty, difficult to be found in a harem, [belongs] to people living in a hermitage, [then] indeed, are garden-creepers distanced in virtues by forest-creepers 17

Just resorting to this shade, [I shall] wait (*Stands watching*)

(*Then enters Śakuntalā, engaged as described, with two friends*).

Śakuntalā—This way, this way, my frinds !

Anasūyā—Friend Śakuntalā, I guess the trees in the hermitage are dearer to father Kāśyapa than even you; since he has appointed even you, who are delicate like the Navamālikā flower, to fill their basins !

Śakuntalā—Not merely father's command alone ! I have a fraternal affection towards them (*Gesticulates watering the trees*)

King—How, is this that daughter of Kanva ? Void of discrimination, indeed, is his reverence Kāśyapa, who appoints her to the duties of the hermitage

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१ 'जेण (येन)' ख-न-क. २ 'पेसला (पेशला)' म. ३ 'हला अणसूए (हला अनसूये)' इत्यधिकं ख-पुस्तकेऽत्र.

इदं किलाव्याजमनोहरं वपु-
स्तपःक्षमं साधयितुं य इच्छति ।
ध्रुवं स नीलोत्पलपत्रधारया
[1]शमीलतां छेत्तुमृषिर्व्यवस्यति ॥ १८ ॥

भवतु । पादपान्तर्हित एव [2]विस्रब्धां तावदेनां पश्यामि । (तथा करोति)

शकुन्तला—सहि अणसूए, अदिपिणद्धेण वक्कलेण पिअंवदाए णिअन्तिद-
१ म्हि । सिढिलेहि दाव णं । [सखि अनसूये अतिपिनद्धेन वल्कलेन प्रियंवदया
नियन्त्रितास्मि । शिथिलय तावदेतत् ।]

अनसूया—तह । [तथा ।] (शिथिलयति)

६ प्रियंवदा—(सहासम्) एत्थ पओहरवित्थारइत्तअं अत्तणो जोव्वणं उवालह ।
म किं उवालम्भेसि [अत्र पयोधरविस्तारयितृकमात्मनो यौवनमुपालभस्व ।
मां[3] किमुपालभसे ।]

९ राजा—[4]सम्यगियमाह ।

इदमुपहितसूक्ष्मग्रन्थिना स्कन्धदेशे
स्तनयुगपरिणाहाच्छादिना वल्कलेन ।

The sage, who possibly expects to render this artlessly attractive form capable of penance, certainly attempts to cut a Samī branch with the edge of the petal of a a blue lotus **18**

Well being just concealed by trees I [shall] now (*tāvat*) observe her at ease (*Does so*)

Śakuntalā—Friend Anasuyā, I am pinioned by priyamvadā with a bark too tightly fastened. Just loosen this

Anasūyā—So [be it] (*Loosens*)

Priyamvadā—(*With a laugh*) In this matter blame your youth, which causes the expansion of breasts! Why do you blame me?

King—This [girl] speaks aright!

This blooming body of hers, [dressed] in a bark which covers the expanse of her two breasts and has its delicate knots fastened on the region of her shoulders, does not

१ 'शमिलताम्' न-म. २ 'विश्रब्धम्' न-म, 'विश्वस्ताम्' घ. ३ नास्तिदं वाक्यं न-क-म-पुस्तकेषु ४ इत आरभ्य 'अथवा' इत्यन्तं न दृश्यते न-क-म-पुस्तकेषु.

वपुरभिनवमस्याः पुष्यति स्वां न शोभां
कुसुममिव पिनद्धं पाण्डुपत्रोदरेण

अथवा काममननुरूपमस्या [1]वपुषो वल्कलं न पुनरलङ्कारश्रियं न पुष्यति। कुतः।

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ २० ॥

शकुन्तला—(अग्रतोऽवलोक्य) एसो वादेरिदपल्लवङ्गुलीहिं तुवरेदि विअ मं केसररुक्खओ। जाव ण संभावेमि। [एष वातेरितपल्लवाङ्गुलीभिस्त्वरयतीव मां केसरवृक्षक। यावदेनं सभावयामि।] (परिक्रामति)

प्रियंवदा—हला सउन्दले, एत्थ एव्व दाव मुहुत्तअ चिट्ठ। [हला शकुन्तले, अत्रैव तावन्मुहूर्तं तिष्ठ।]

शकुन्तला—किंणिमित्तं। [किं[2] निमित्तम्।]

प्रियंवदा—जाव तुए उवगदाए लदासणाहो विअ अअं केसररुक्खओ पडिभादि। [यावत् त्वयोपगतया लतासनाथ इवायं केसरवृक्षकः प्रतिभाति।]

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exhibit its proper charm, like a flower enveloped in the interior of a pale leaf 19

Or rather, granted that the bark is unsuited to her form, but it is not that it does not cherish the charm of embellishments. Why?

A lotus, though encased in moss, is charming; the speck, though dark, heightens the beauty of the moon; this slender lady is more attractive even with the bark, what, indeed, is possibly not an embellishment to lovely forms? 20

Śakuntalā—(*Looking in front*) This Kesara tree as though hastens me on with its fingers of leaves set in motion by the wind Let me just honour it (*Moves about*)

Priyaṁvadā—Dear Śakuntalā, just stay there only for a time.

Śakuntalā—What for?

Priyaṁvadā—For with you near, this Kesara tree appears as though possessed of a creeper!

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१ 'वयसः' न-म. २ नास्तीद न-फ-म-पुस्तकेषु.

१ शकुन्तला—अदो क्खु पिअवदा सि तुमं। [अतः खलु प्रियंवदासि त्वम्।]

राजा—[1]प्रियमपि तथ्यमाह शकुन्तलां प्रियंवदा। अस्याः खलु

अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू।
कुसुममिव लोभनीयं यौवनमङ्गेषु संनद्धम् ॥ २१ ॥

अनसूया—हला सउन्दले, इअं सअंवरवहू सहआरस्स तुए किदणामहेआ वणजोसिणित्ति णोमालिआ। णं विसुमरिदा सि। [हला शकुन्तले, इयं ३ स्वयंवरवधूः सहकारस्य त्वया कृतनामधेया वनज्योत्स्नेति नवमालिका। एनां विस्मृतासि।]

शकुन्तला—तदा अत्ताणं वि विसुमरिस्सं। (लतामुपेत्यावलोक्य च) हला, ६ रमणीए क्खु काले इमस्स लदापाअवमिहुणस्स वइअरो संवुत्तो। णवकुसुमजोव्वणा वणजोसिणी, [2]सिणिद्धपल्लवदाए उवभोअक्खमो सहआरो। [तदात्मानमपि विस्मरिष्यामि। (लतामुपेत्यावलोक्य च) हला, रमणीये खलु काले ९ एतस्य लतापादपमिथुनस्य व्यतिकरः संवृत्तः। [3]नवकुसुमयौवना वनज्योत्स्ना, स्निग्धपल्लवतयोपभोगक्षमः सहकारः।] (पश्यन्ती तिष्ठति)

प्रियंवदा—अणसूए, जाणासि किंणिमित्तं सउन्दला वणजोसिणिं अदिमेत्त

Śakuntalā—Hence, indeed, you are called Priyamvadā

King—Though agreeable, [yet] the truth Priyamvadā has said to Śakuntalā Indeed, her

> Lower lip has the redness of a fresh leaf, her arms imitate tender twings [and] youth, attractive like a flower, pervades her limbs **21**

Anasūyā—Dear Śakuntala, here is the Navamālikā, the self-elected wife of the mango-tree, named by you Vanajyotsnā Have you forgotten it?

Śakuntalā—Then, I shall forget even myself! *(Approaching the creeper and looking at it)* Dear, at a charming season, indeed, has the union between this pair, the creeper and the tree, taken place Since Vanajyotsna is possessed of youth [marked] with fresh flowers [and] the mango tree is capable of enjoyment owing to [its] possession of lovely leaves

Priyamvadā—Anasuya, do you know for what reason Śakuntalā

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१ 'न पुनः प्रियंवदा। प्रियमपि तथ्यमाह' म. २ 'यत' इत्येतदस्ति, घ-न-क-पुस्तकेषु ३ 'वद्ध' घ-क-म

१२'पेक्खदिति । [अनसूये, जानासि किंनिमित्त[1] शकुन्तला वनज्योत्स्नामतिमात्र पश्यतीति ।]

अनसूया—ण क्खु विभावेमि । कहेहि । [न खलु विभावयामि । कथय ।]

१५ प्रियंवदा—जह वणजोसिणी अणुरूवेण पाअवेण संगदा। अवि णाम एव्व अह वि अत्तणो अणुरूव वर लहेअत्ति । [यथा वनज्योत्स्नानुरूपेण पादपेन सगता, अपि नामैवमहमप्यात्मनोऽनुरूप वर लभेयेति ।]

१८ शकुन्तला—एसो णूणं तुह अत्तगदो मणोरहो । [एष नून तवात्मगतो मनोरथ ।] (कलशमावर्जयति)

राजा—अपि नाम कुलपतेरियमसवर्णक्षेत्रसभवा स्यात् । अथवा कृत संदेहेन

असशय क्षत्रपरिग्रहक्षमा
यदार्यमस्यामभिलाषि मे मन ।
सता हि संदेहपदेषु वस्तुषु
प्रमाणमन्त करणप्रवृत्तय: ॥ २२ ॥

तथापि तत्त्वत एनामुपलप्स्ये ।

शकुन्तला—(ससभ्रमम्) अम्मो । सलिलसेअसंभमुग्गदो णोमालिअ उज्झिअ

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is looking exceedingly at Vanajyotsnā ?

Anasūyā—I really cannot guess ! Tell [me]

Priyamvadā—'As Vanajyotsnā is united with a suitable tree, so may I also obtain a bridegroom worthy of me ' This [is what she is thinking].

Śakuntalā—This certainly is the desire within your own self (*Bends the pitcher*)

King—Can it be that this [girl] is sprung from a wife (*-kṣetram*) of the Lord of the Group not belonging to his own class ? Or away with doubt

Undoubtedly she is fit for being taken [as a wife] by a Kṣatriya since my honourable mind has a longing for her, for to the good, in matters that are subjects of doubt, the inclinations of [their] hearts are the [deciding] authority 22

Nevertheless I shall ascertain the truth regarding her.

Śakuntalā—(*In confusion*) Ah ! Starting up in confusion

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१ 'निमित्तम्' इत्येतन्नास्ति न-क-म-पुस्तकेषु.

१वअर्णं मे महुअरो अहिवट्टइ । [अम्मो । सलिलसेकसम्भ्रमोद्गतो नवमालिकामुज्झित्वा वदनं मे मधुकरोऽभिवर्तते ।] (भ्रमरबाधां रूपयति)

राजा—(सस्पृहमवलोक्य)

> ²चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
> रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।
> ⁴करं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं
> वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती ॥ २३ ॥

शकुन्तला—ण एसो ⁵धिट्ठो विरमदि । अण्णदो गमिस्सं । (पदान्तरे स्थित्वा । सदृष्टिक्षेपम्) कहं इदो वि आअच्छदि । हला, परित्ताअह म
१इमिणा दुव्विणीदेण दुट्ठमहुअरेण परिहूअमाणं । [न एष धृष्टो विरमति ।

[caused] by the sprinkling of water, a bee having left the Navamālikā, is hovering round my face. *(Gesticulates annoyance by the bee)*

King—*(Looking longingly)*

You touch repeatedly her quivering eye the corners of which are tremulous, hovering near her ear you sweetly hum, as though whispering a secret [of love], in spite of her waving her hand you drink her lower lip, the all-in-all or essence of enjoyment; [whilst] we, [O] bee! are undone through search for truth [regarding her]; you, indeed, are blessed! 23

Śakuntalā—This impudent [bee] won't stop I shall move elsewhere. *(Standing at another step and casting a glance)*

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१ 'वमन्तो (सम्भ्रान्त)' म-क. २ 'अहिहोदि (अभिभवति)' म. ३ अस्मात् श्लोकात् प्राक् ; 'साधु बाधनमपि रमणीयमस्याः ।

> यतो यतः षट्चरणोऽभिवर्तते
> ततस्ततः प्रेरितलोललोचना ।
> विवर्तितभ्रूरियमद्य शिक्षते
> भयादकामापि हि दृष्टिविभ्रमम् ॥

अपि च साभयम्' इत्यधिकं घ-पुस्तके. ४ 'करौ' न-क. ५ 'दुट्ठो (दुष्टः)' न-म.

अन्यतो गमिष्यामि ।,(पदान्तरे स्थित्वा । सदृष्टिक्षेपम्) कथमितोऽप्यागच्छति । हला परित्रायेथां मामनेन दुर्विनीतेन [1]दुष्टमधुकरेण परिभूयमानम् ।]

६ उभे—(सस्मितम् ।) का वअं परित्तादुं । दुस्सन्दं अक्कन्द । राअरक्खिदव्वाइं तवोवणाइं णाम । [के आवां परित्रातुम् । दुष्यन्तमाक्रन्द । राजरक्षितव्यानि तपोवनानि नाम ।]

१ राजा—अवसरोऽयमात्मानं प्रकाशयितुम् । न[2] भेतव्यं न भेतव्यम्–(इत्यर्धोक्ते । स्वगतम्) । राजभावस्त्वभिज्ञातो भवेत् । भवतु । एवं तावदभिधास्ये ।

शकुन्तला—(पदान्तरे स्थित्वा । सदृष्टिक्षेपम्) कहं इदोवि मं अणुसरदि । १९ [कथम् । इतोऽपि मामनुसरति ।]

राजा—(सत्वरमुपगम्य)

> कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानाम् ।
> अयमाचरत्यविनयं मुग्धासु तपस्विकन्यासु ॥ २४ ॥

(सर्वा राजानं दृष्ट्वा किंचिदिव संभ्रान्ताः)

How ! he is coming even this way ! Friends ! protect me, who am being attacked by this ill-behaved wicked bee

Friends—*(With a smile)* Who are we to defend ? Cry out to Dusyanta Indeed, penance groves are to be protected by the king

King—Here is an opportunity to disclose myself Do not be alarmed, do not be alarmed ! *(To himself, when this is half said)* But my royal character would be disclosed Well, I shall just speak thus—

Śakuntalā—*(Standing at another step and casting a glance)* How ! He is pursuing me even this way !

King—*(Approaching with haste)*

Who is this that is practising rudeness towards innocent hermit girls, whilst a descendent of Puru, the chastiser of the ill-behaved, governs the earth ? 24

(All become somewhat confused to see the king)

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१ 'दुष्ट' इत्येतन्नास्ति म–पुस्तके २ अस्यार्धोक्तस्य स्थाने 'क एषोऽत्र भो.' इति म–पुस्तके

अनसूया—अज्ज, ण क्खु किंवि अच्चाहिदं। इअं णो पिअसही महुअरेण अहिहूअमाणा कादरीभूदा। आर्य, न खलु किमप्यत्याहितम्। इयं नौ प्रियसखी मधुकरेणाभिभूयमाना कातरीभूता।] (शकुन्तलां दर्शयति)

राजा—(शकुन्तलाभिमुखो भूत्वा) अपि तपो वर्धते।

६ (शकुन्तला साध्वसादवचना तिष्ठति।)

अनसूया—दाणिं अदिहिविसेसलाहेण। हला सउन्दले, गच्छ उडअं। फलमिस्सं अग्घं उवहर। इदं पादोदअं भविस्सदि। [इदानीमतिथिविशेषला-

९ भेन। हला शकुन्तले, गच्छोटजम्। फलमिश्रमर्घमुपहर। इदं पादोदकं भविष्यति।]

राजा—भवतीनां सूनृतयैव गिरा कृतमातिथ्यम्।

प्रियंवदा—तेण हि इमस्सिं पच्छाअसीअलाए सत्तवण्णवेदिआए मुहुत्तअं

१२ उवविसिअ परिस्समविणोदं करेदु अज्जो। [तेन ह्यस्यां प्रच्छायशीतलायां सप्तपर्णवेदिकायां मुहूर्तमुपविश्य परिश्रमविनोदं करोत्वार्यः।]

राजा—[1]ननु यूयमप्यनेन कर्मणा परिश्रान्ताः।

अनसूया—हला सउन्दले, उइदं णो पज्जुवासणं अदिहीणं। एत्थ उवविसम्ह। [हला शकुन्तले, उचितं नः पर्युपासनमतिथीनाम्। अत्रोपविशाम।]

(सर्वा उपविशन्ति)

Anasūyā—Noble Sir, nothing, indeed, very dangerous This our friend, being assailed by a bee, became alarmed *(Points to Sakuntalā)*

King—*(Turning his face towards Śakuntalā)* Does [your] penance prosper ?

(Śakuntalā stands speechless through nervousness)

Anasūyā—Now by the acquisition of a distinguished guest Dear Śakuntala, go to the hermitage [and] fetch an offering mixed with fruit This will serve as water for the feet,

King—*By your sweet (sunṛta) words themselves hospitality* has been rendered

Priyaṁvadā —*Then, indeed, let your honour divert your fatigue* by sitting for a while on this verandah round the Saptaparna tree, which is cool and possessed of dense shade

King— Why ! You aslo are fatigued by this work.

Anasūyā—Dear Śakuntala, it is proper for us to wait upon our nonoured guest Let us sit here *(All sit down)*

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१ 'नूनम्' व-न-फ.

१८ शकुन्तला—(आत्मगतम्) किं णु क्खु इमं पेक्खिअ तवोवणविरोहिणो विआरस्स गमणीअह्मि संवुत्ता। [किं नु खल्विमं प्रेक्ष्य तपोवनविरोधिनो विकारस्य गमनीयास्मि संवृत्ता।]

२१ राजा—(सर्वा विलोक्य) अहो समवयोरूपरमणीयं भवतीनां सौहार्दम्।

प्रियंवदा—(जनान्तिकम्) अणसूए, को णु क्खु एसो चउरगम्भीराकिदी महुरं पिअं आलवन्तो पहावबन्दो विअ लक्खीअदि। [(जनान्तिकम्)

२४ अनसूये, को नु खल्वेष चतुरगम्भीराकृतिर्मधुरं प्रियमालपन् [1]प्रभाववानिव लक्ष्यते।]

अनसूया—सहि, मम वि अत्थि कोदूहलं। पुच्छिस्सं दाव णं। (प्रकाशम्) अज्जस्स महुरालावजणिदो विस्सम्भो मं मन्तावेदि। कदमो अज्जेण राएसिणो

२७ वंसो अलंकरीअदि, कदमो वा विरहपज्जुस्सुअजणो किदो देसो, किंणिमित्तं वा सुउमारदरो वि तवोवणगमणपरिस्समस्स अत्ता पदं उवणीदो। [सखि, ममाप्यस्ति कौतूहलम्। प्रक्ष्यामि तावदेनम्। (प्रकाशम्) आर्यस्य मधुरालाप-

३० जनितो विस्रम्भो मां मन्त्रयते। कतम आर्येण राजर्षेर्वंशोऽलङ्क्रियते, कतमो वा विरहपर्युत्सुकजनः कृतो देशः, किंनिमित्तं वा सुकुमारतरोऽपि [2]तपोवनगमन-परिश्रमस्यात्मा पदमुपनीतः।]

Śakuntalā—(*To herself*) Why, indeed, have I, having seen this [person], become approachable or susceptible to an emotion opposed to a penance grove

King—(*Looking at all*) How charming is your friendship owing to your equal age and beauty

Priyamvadā—(*Aside*) Anasūyā, who, indeed, may this be, that being lively and dignified in appearance [and] talking in a pleasing and sweet manner, appears as though endowed with majesty ?

Anasūyā—Friend, I too possess the curiosity I shall just ask him (*Aloud*) The confidence created by your honour's sweet words prompts me to speak Which family of royal sages is adorned by our honour [2] Which country has its people rendered anxious through separation [from you] ? For what reason has your self, though extermely delicate, been subjected to the fatigue of a visit to the penance grove ?

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१ 'प्रभवन् दाक्षिण्यमपि करोति' म २ 'तपोवनपरिश्रमस्य' म.

३३ शकुन्तला—(आत्मगतम्) हिअअ, मा उत्तम्म । एसा तुए चिन्तिदं अणसूआ मन्तेदि । [हृदय, मोत्ताम्य । एषा त्वया [1]चिन्तितमनसूया मन्त्रयते ।]

राजा—(आत्मगतम्) कथमिदानीमात्मानं निवेदयामि, कथं वात्मापहार ३६ करोमि । भवतु । एवं तावदेनां वक्ष्ये । (प्रकाशम्) भवति, यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सोऽहमविघ्नक्रियोपलम्भाय धर्मारण्यमिदमायातः ।

अनसूया—सणाहा दाणिं धम्मआरिणो । [सनाथा इदानीं धर्मचारिणः ।]

३९ (शकुन्तला शृङ्गारलज्जां रूपयति)

सख्यौ—(उभयोराकारं विदित्वा । जनान्तिकम्) हला सउन्दले, जइ एत्थ अज्ज तादो संणिहिदो भवे—[हला शकुन्तले, यद्यत्राद्य तातः संनिहितो भवेत्—]

४२ शकुन्तला—तदो किं भवे । [ततः किं भवेत् ।]

सख्यौ—इमं जीविदसव्वस्सेण वि अदिहिविसेसं किदत्थं करिस्सदि । [इमं जीवितसर्वस्वेनाप्यतिथिविशेषं कृतार्थं करिष्यति ।]

४५ शकुन्तला—तुम्हे अवेध । किं वि हिअए करिअ मन्तेध । ण वो वअणं सुणिस्सं । [युवामपेतम् । किमपि हृदये कृत्वा मन्त्रयेथे । न युवयोर्वचनं श्रोष्यामि ।]

Śakuntalā—(*To herself*) Heart, do not be impatient. Here is Anasūyā uttering [what has been] your thought by you

King—(*To himself*) How shall I disclose myself now? Or how shall I make concealment of myself? Well! I shall just say thus to her (*Aloud*) Lady! here I, who am appointed by the king, the descendant of Puru, to the office of [the superintendent of] religion, have arrived at this penance-forest to ascertain [if your] rites [are] free from obstacles

Anasūyā—The performers of religious duties have now [secured their] guardian

(*Śakuntalā gesticulates bashfulness of love*)

Friends—(*Understanding the gestures of both Aside*) Dear Śakuntalā! if to-day father had been present here—

Śakuntalā—What would happen then?

Friends—He would bless this distinguished guest even with the all in-all of [his] life

Śakuntalā—Go you away Fancying something in your mind, you speak I won't listen to your words

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१ 'चिन्तिदाइं (चिन्तितानि)' न-र्क'

राजा—वयमपि तावद्भवत्योः सखीगतं किमपि पृच्छामः ।

४८ सख्यौ—अज्ज, अणुग्गहो विअ इअं अब्भत्थणा । [आर्य, अनुग्रह इवेयमभ्यर्थना ।]

राजा—भगवान् काश्यपः शाश्वते [१]ब्रह्मणि स्थित इति [२]प्रकाशः । इयं च

५१ वः सखी तदात्मजेति कथमेतत् ।

अनसूया—सुणादु अज्जो । अत्थि को वि कोसिओत्ति गोत्तणामहेओ महा-
प्पहावो राएसी । [शृणोत्वार्यः, अस्ति कोऽपि कौशिक इति गोत्रनामधेयो

५४ महाप्रभावो राजर्षिः ।]

राजा—अस्ति । श्रूयते ।

अनसूया—तं णो पिअसहीए पहवं अवगच्छ । उज्झिआए सरीरसंवड्ढणादिहिं

५७ तादकस्सवो से पिदा । [तमावयोः प्रियसख्याः प्रभवमवगच्छ । उज्झितायाः
शरीरसंवर्धनादिभिस्तातकाश्यपोऽस्याः पिता ।]

राजा—उज्झितशब्देन जनितं मे कौतूहलम् । आ मूलाच्छ्रोतुमिच्छामि ।

६० अनसूया—सुणादु अज्जो । पुरा किल तस्स राएसिणो उग्गे तवसि वट्टमाणस्स
किंवि जादसङ्केहिं देवेहिं मेणआ णाम अच्छरा पेसिदा णिअमविग्घकारिणी ।

King—We also just ask something concerning your friend

Friends—Noble Sir, like a favour [is] this request

King—His reverence Kāśyapa observes perpetual celibacy—thus [he is] known And this your friend [is] his daughter—how [can] this [be] so ?

Anasūyā—May your honour hear There is a certain highly or royal sage of great prowess whose family name [is] thus [viz] Kauśika.

King—There is, I hear.

Anasūyā—Know him to be the progenitor of our friend Father Kāśyapa is her fath r by reason of his fostering her body etc, when she was deserted

King—The word 'deserted' has excited my curiosity I wish to hear from the beginning.

Anasūyā—May your honour hear Formerly, they say, to that royal sage, who was practising rigorous penance, was sent

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१ 'ब्रह्मणि वर्तते' म. २ 'प्रकाशम्' च.

[शृणोत्वार्यः । [1]पुरा किल तस्य राजर्षेरुग्रे तपसि वर्तमानस्य किमपि जातशङ्कै-
६३ र्देवैर्मेनका नामाप्सराः प्रेषिता नियमविघ्नकारिणी ।]

राजा—अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् ।

अनसूया—तदो वसन्तोदारसमए से उम्मादइत्तअं रूवं पेक्खिअ—
६६ [ततो [2]वसन्तावतारसमये तस्या उन्मादयितृकं रूपं प्रेक्ष्य–] (अर्धोक्ते लज्जया विरमति ।)

राजा—परस्तादवगम्यत एव । सर्वथाप्सरःसम्भवैषा ।

६१ अनसूया—अह इं । [अथ किम् ।]

राजा—उपपद्यते ।

मानुषीषु कथं वा स्यादस्य रूपस्य सम्भवः ।
न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥ २५ ॥

(शकुन्तलाधोमुखी तिष्ठति)

राजा—(आत्मगतम्) लब्धावकाशो मे मनोरथः । किंतु[3] सख्याः परिहासो-
३ दाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं मे मनः ।

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by the gods, who somehow grew alarmed, a nymph named Menakā, to cause obstacles to his vows

King—There is this dread of the gods regarding others practice of penance

Anasūyā—Then, at the time of the advent of the spring, having seen her intoxicating form—(*Stops through bashfulness when half said*)

King—The sequel is quite understood Verily, she is born of a nymph.

Anasūyā—Exactly [lit what then ?]

King—[That] is proper

How could the rise of such a form take place amongst mortal females ? The flash, tremulous with lustre, does not spring from the surface of the earth. 25

(*Śakuntalā stands with her face hung down*)

King—(*To himself*) My desire has found scope But having heard [her] longing for a husband uttered in joke by her friend, my mind has become uneasy owing to indecision which it has entertained

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१ 'गौतमीतीरे पुरा' क-न. २ 'वसन्तोदारसमये' इति 'वसन्तोदारसमए' इत्येतस्य संस्कृतं न-पुस्तके. ३ नास्तीदं वाक्यं क-पुस्तके

प्रियंवदा—(सस्मितं शकुन्तलां विलोक्य नायिकाभिमुखी भूत्वा) पुणो वि वत्तुकामो विअ अज्जो । [पुनरपि वक्तुकाम इवार्यः ।]

६ (शकुन्तला सखीमङ्गुल्या तर्जयति)

राजा—सम्यगुपलक्षितं भवत्या । अस्ति नः सच्चरितश्रवणलोभादन्यदपि प्रष्टव्यम् ।

१ **प्रियंवदा**—अलं विआरिअ । अणिअन्तणाणुओओ तवस्सिअणो णाम । [अलं विचार्य । अनियन्त्रणानुयोगस्तपस्विजनो नाम ।]

राजा—इति सखीं ते ज्ञातुमिच्छामि ।

वैखानसं किमनया व्रतमाप्रदाना-
द्व्यापाररोधि मदनस्य निषेवितव्यम् ।
[1]अत्यन्तमेव [2]सदृशेक्षणवल्लभाभि-
राहो निवत्स्यति समं हरिणाङ्गनाभिः ॥ २६ ॥

प्रियंवदा—अज्ज, धम्मचरणे वि परवसो अअं जणो । गुरुणो उण से अणुरूववरप्पदाणे सकप्पो । [आर्य, धर्मचरणेऽपि परवशोऽयं जनः । गुरोः पुनरस्या
३ अनुरूपवरप्रदाने सकल्पः ।]

Priyamvadā—(*Smilingly looking at Śakuntalā and facing the hero*) Your honour [looks] as though desirous of speaking again

(*Śakuntalā rebukes her friend with her finger*)

King—You have rightly observed From an eagerness to here the deeds of the good, there is still (*api*) something to be asked by us

Priyamvadā—*Enough of deliberating* Ascetic people may surely be questioned without any reserve

King—Thus [I] wish to know your friend

Is the ascetic vow, which obstructs the operation of love, to be observed by her until she is given away [in marriage], or will she dwell absolutely till death (*atyantam eva*) along with the female deer that are her favourites owing to their similar eyes ? 26

Priyamvadā—Noble Sir, even in the practice of religious duties this person [viz Śakuntalā] is subject to another But her father's intention is to give her to a suitable husband

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१ 'अत्यन्तमात्मसदृशे०' ख २ 'मदिरेक्षण०' न-म

राजा—(आत्मगतम्) न दुरवापेय खलु प्रार्थना ।

> भव हृदय साभिलाषं संप्रति संदेहनिर्णयो जातः ।
> आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् ॥ २७ ॥

शकुन्तला—(सरोषमिव) अणसूए, गमिस्सं अहं । [अनसूये गमिष्याम्यहम् ।]

अनसूया—किंणिमित्तं । [किंनिमित्तम् ।]

३ **शकुन्तला**—इमं असंबद्धप्पलाविणिं पिअंवदं अज्जाए गोदमीए णिवेदइस्सं । [इमामसंबद्धप्रलापिनीं प्रियंवदामार्यायै गौतम्यै निवेदयिष्यामि ।]

अनसूया—सहि, ण जुत्तं ते अस्सिदसक्कारं अदिहिविसेसं विसज्जिअ सच्छन्ददो ६ गमणं । [सखि, न युक्तं तेऽकृतसत्कारमतिथिविशेषं विसृज्य [1]स्वच्छन्दतो गमनम् ।]

(शकुन्तला न किंचिदुक्त्वा प्रस्थितैव)

राजा—(आत्मगतम्) [2]आः कथं गच्छति । (ग्रहीतुमिच्छन्निगृह्यात्मानम्) ९ अहो चेष्टाप्रतिरूपिका [3]कामिजनमनोवृत्तिः अहं हि ।

King—(*To himself*) This prayer is, indeed, not difficult to obtain

> [O] heart ! be full of longing Now the solution of doubts is accomplished What you fear to be fire is here a gem capable of being touched **27**

Śakuntalā—(*As though in anger*) Anasūyā ! I shall go

Anasūyā—For what reason ?

Śakuntalā—I shall report to venerable Gautami this Priyamvadā, who is talking nonsense

Anasūyā—Friend ! it is not proper for you to depart at will, leaving a distinguished guest to whom hospitality is no rendered

(*Śakuntalā does start off without saying anything*)

King—(*To himself*) Ah ! How ! does she go ? (*Desiring to seize her but restraining himself*) Oh ! the activity of the mind of a lover is an exact reflection of physical movement For I,

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१ अस्मात् प्राक् 'अस्समवासिणो जणस्स (आश्रमवासिन. जनस्य)' इत्यधिकं प्र–पुस्तके। परं 'ते' इत्यत्रास्ति तत्र पूर्वम् । २ न दृश्यते वाक्यमेतत् घ–न–क–पुस्तकेषु ३ 'कामिन.' घ.

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसरः ।
स्थानादनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ २८ ॥

प्रियंवदा—(शकुन्तलां निरुध्य ।) हला, ण दे जुत्तं गन्तुं । [हला, न ते युक्तं गन्तुम् ।]

३ शकुन्तला—(सभ्रूभङ्गम्) किंणिमित्तं । [किंनिमित्तम् ।]

प्रियंवदा—रुक्खसेअणे दुवे धारेसि मे । एहि दाव । अत्ताणं मोआविअ तदो गमिस्ससि । [वृक्षसेचने द्वे धारयसि मे । एहि तावत् । आत्मानं मोच-
६ यित्वा ततो गमिष्यसि ।] (बलादेनां निवर्तयति)

राजा—भद्रे, वृक्षसेचनादेव परिश्रान्तामत्रभवतीं लक्षये । तथा ह्यस्याः

स्रस्तांसावतिमात्रलोहिततलौ बाहू घटोत्क्षेपणा-
दद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।
[1]बद्धं कर्णशिरीषरोधि वदने घर्माम्भसां जालकं
बन्धे स्रंसिनि चैकहस्तयमिताः पर्याकुला मूर्धजाः ॥ २९ ॥

About to follow the hermit's daughter suddenly, have [my] advance stopped by decorum, [and] though not moving from my place, have as though gone and returned again 28

Priyamvadā—(*Stopping Śakuntalā*) Dear ! it is not proper for you to go.

Śakuntalā—(*With the knitting of her eye-brow*) What for ?

Priyamvadā—You owe me two waterings of trees Come then, Release yourself, then you will go

King—Good lady ! I observe this lady is fatigued even with watering trees. For her

Arms, with the shoulders drooping, have [their] palms excessively red through the lifting of the pitcher; even now [her] breathing, which is more than normal, causes tremor in her breasts, on her face is formed a cluster of drops [lit waters] of perspiration, which obstructs [the play of] the Śirīṣa flowers on her ears; and the braid being loosened, her hair, restrained with one hand, are dishevelled 29

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१ 'खस्त' नं.

तदहमेनामनृणां करोमि । (अङ्गुलीयं दातुमिच्छति)

(उभे नाममुद्राक्षराण्यनुवाच्य परस्परमवलोकयतः)

३ **राजा**—अलमस्मानन्यथा संभाव्य । राज्ञः परिग्रहोऽयमिति[1] राजपुरुषं मामवगच्छथ ।

प्रियंवदा—तेण हि णारिहदि एदं अङ्गुलीअअं अङ्गुलीविओअं । अज्जस्स ६ वअणेण अणिरिणा दाणिं एसा । (किंचिद्विहस्य) हला सउन्दले, मोइदा सि अणुअम्पिणा अज्जेण, अहवा महाराएण । गच्छ दाणिं । [तेन हि नार्हत्ये- तदङ्गुलीयकमङ्गुलीवियोगम्[2] । आर्यस्य वचनेनानृणेदानीमेषा । (किंचिद्विहस्य) ९ हला शकुन्तले, मोचितास्यनुकम्पिनार्येण, अथवा महाराजेन । गच्छेदानीम् ।]

शकुन्तला—(आत्मगतम्) जइ अत्तणो पहविस्सं । (प्रकाशम्) का तुम विसज्जिदव्वस्स रुन्धिदव्वस्स वा । [यद्यात्मनः प्रभविष्यामि । (प्रकाशम्) १२ का त्वं विसर्जितव्यस्य रोद्धव्यस्य वा ।]

राजा—(शकुन्तलां विलोक्य आत्मगतम्) किं नु खलु यथा वयमस्यामेवमियमप्यस्मान् प्रति स्यात् । अथवा लब्धावकाशा मे प्रार्थना । कुतः ।

Therefore, I shall make her free from debt (*Desires to give his ring*)

(*Both reading the letters on the seal with name look at each other*)

King—Enough of thinking otherwise of me, [seeing that this [ring] is a present from the king, know me to be the king's officer

Priyamvadā—Then, indeed, this ring deserves not separation from your finger. By your honour's word she is now free from debt. (*Laughing slightly*) Dear Śakuntalā! You have been freed by the honoured Sir, who takes pity on you, or [rather] by the great king [You can] go now

Śakuntalā—(*To herself*) If I am mistress of myself. (*Aloud*) Who are you for one to be discharged or detained?

King—(*Looking at Sakuntalā. To himself*) May it, indeed, be that as we are [disposed] towards her, so she also is towards us? Or my prayer has found scope How?

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१ 'इति राज...गच्छथ' इत्येतन्नास्ति क-म-पुस्तकयोः . २ 'विओअस्स (वियोगस्य)' म

वाचं न मिश्रयति यद्यपि मद्वचोभिः
कर्णं ददात्यभिमुखं मयि भाषमाणे ।
कामं न तिष्ठति मदाननसंमुखीना
भूयिष्ठमन्यविषया न तु दृष्टिरस्याः ॥ ३० ॥

(नेपथ्ये ।) भो भोस्तपस्विनः, संनिहितास्तपोवनसत्त्वरक्षायै भवत । प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्यन्तः ।

तुरगखुरहतस्तथा हि रेणु-
र्विटपविषक्तजलार्द्रवल्कलेषु ।
पतति परिणतारुणप्रकाशः
शलभसमूह इवाश्रमद्रुमेषु ॥ ३१ ॥

[2]अपि च ।

तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्त-
पादाकृष्टव्रततिवलयासङ्गसंजातपाशः ।

Even though she mingles not her speech with my words, she lends [her] attentive (*abhimukha*) ear to me when I speak; granted that she does not stand with her face [turned] towards my face, but her eye for the most part does not posses any other object 30

(Behind the curtain) Ho ! Ho ! Ascetics ! Be near for the protection of the animals of the penance grove King Dusyanta, amusing himself with the chase, is reported to be hard by

For, the dust, struck up by the hoofs of horses and having the colour of the evening twilight (*parinatārunah*) descends like a swarm of locusts on the trees of the hermitage, that have bark-garments, wet with water, suspended from their branches 31

Moreover

An elephant, one of whose tusks is stuck in the trunk of a tree, that has been struck back [and uprooted] with a violent blow, who has a tether formed by the clinging of the coils of creepers dragged along his feet, who is as

१ 'संमुखी सा' ख-म-क. २ 'अपि च' इतीदमधस्तन' श्लोकश्च न दृश्यते क-पुस्तके. ३ 'तरुः' न.

मूर्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो
धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ ३२ ॥

(सर्वाः कर्णं दत्त्वा किंचिदिव सम्भ्रान्ताः)

राजा—(आत्मगतम्) अहो धिक् । सैनिका[1] अस्मदन्वेषिणस्तपोवनमुप-
३ रुन्धन्ति । भवतु । प्रतिगमिष्यामस्तावत् ।

सख्यौ—अज्ज, इमिणा आरण्णअवुत्तन्तेण पज्जाउलह्म । अणुजाणाहि णो
उडअगमणस्स । [आर्य, अनेनारण्यकवृत्तान्तेन पर्याकुलाः स्मः । अनुजानीहि
६ न उटजगमनाय ।]

राजा—(ससंभ्रमम्) गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न भवति
तथा प्रयतिष्यामहे ।

९ (सर्वे उत्तिष्ठन्ति)

सख्यौ—अज्ज, असंभाविदअदिहिसक्कारा भूओ वि पेक्खणणिमित्तं लज्जेमो
अज्जं विण्णविदुं । [आर्य, असंभावितातिथिसत्कारा भूयोऽपि प्रेक्षणनिमित्तं
१२ लज्जामहे आर्यं विज्ञापयितुम् ।]

राजा—मा मैवम् । दर्शनेनैव भवतीनां पुरस्कृतोऽस्मि ।

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though an incarnate obstacle to our penance and has dispersed heards of deer, is entering the sacred grove, being frightened at the sight of a chariot.

(*All listen and are somewhat bewildered*)

King—(*To himself*) Oh! fie! Soldiers, searching for us, disturbing the penance grove. Well! we shall just go back.

Friends—Noble Sir! we feel greatly uneasy by this report about the wild [elephant]. Permit us to go to the cottage.

King—(*With confusion*) Let your ladyships go. We also do so endeavour that no trouble will happen to the hermitage.

(*All rise up*)

Friends—Noble Sir, we, who have rendered hospitality due to guests, are ashamed to request your honour for the purpose of an interview even again.

King—Nay, not so. Even by your sight I am honoured.

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१ 'पौरा' ब-न-फ. २ सत्कारम्' ब-न; 'असमाविदसक्कारं अदिहिं भूओ वि दसणनिमित्तं उज्झामो (असंभावितसत्कारमतिथिविशेषं भूयो दर्शननिमित्तमुज्झाम)' म.

शकुन्तला—[1]अणसूए, अहिणवकुससूईए परिक्खद मे चलणं। कुरबअसाहापरिलग्गं च वक्कलं। दाव परिपालेध मं। जाव णं मोआवेमि। [अनसूये, अभिनवकुशसूच्या परिक्षतं मे चरणम्। कुरबकशाखापरिलग्नं च वल्कलम्। तावत् परिपालयत मां यावदेनन्मोचयामि।]

१८ (राजानमवलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां निष्क्रान्ता)

राजा—मन्दौत्सुक्योऽस्मि नगरगमनं प्रति। यावदनुयात्रिकान् समेत्य नातिदूरे तपोवनस्य निवेशयामि। न खलु शक्नोमि शकुन्तलाव्यापारादात्मानं

२१ निवर्तयितुम्। मम हि

> गच्छति पुरः शरीरं धावति पश्चादसंस्थितं चेतः।
> चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ ३३ ॥

(निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्कः

Śakuntalā—Anasūyā, my foot is deeply (**pari**) pricked by the point of a young Kuśa-blade and my bark is stuck fast (**pari**) to a Kurabaka branch. Wait for me so long as I extricate it. (*Gazing at the king and delaying under pretexts goes out along with friends.*)

King—I am slackened in my eagerness to go to the city. Meanwhile, having joined my followers, I shall encamp them not far from the penance-grove. Indeed, I am not able to turn myself back from occupying [myself with] Śakuntalā. For mine

> Body goes forward, [but] the restless heart runs backward, like the China cloth of a banner which is being borne against the wind. 33

(*All go out.*)

END OF ACT I

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१ न दृश्यन्ते इमानि शकुन्तलावाक्यानि न-म-पुस्तकयोः, २ ... घ-न-म.

द्वितीयोऽङ्कः

(तत प्रविशति विषण्णो विदूषक.)

विदूषक —(नि श्वस्य) भो दिट्ठं । एदस्स मिअआसीलस्स रण्णो वअस्स-
३ भावेण णिव्विण्णो ह्मि । अअं मिओ अअं वराहो अअं सद्दूलो त्ति मज्झण्णे वि
गिम्हविरलपाअवच्छाआसु वणराईसु आहिण्डीअदि अडवीदो अडवीं । पत्त-
सङ्करकसाआइं कडुण्हाइं गिरिणईजलाइं पीअन्ति । अणिअदवेलं सुल्लमंसभूइट्ठो
६ आहारो अण्हीअदि । तुरगाणुधावणकण्डिदसंधिणो रत्तिम्मि वि णिकामं
सइदव्वं णत्थि । तदो महन्ते एव्व पच्चूसे दासीएपुत्तेहिं सउणिलुद्धएहिं
वणग्गहणकोलाहलेण पडिबोधिदो ह्मि । एदावन्तेण वि दाव पीडा ण णिक्कमदि ।
९ तदो गण्डस्स उवरि पिण्डओ संवुत्तो । हिओ किल अम्हेसु ओहीणेसु
तत्तहोदो मिआणुसारेण अस्समपदं पविट्ठस्स तावसकण्णआ सउन्दला
मम अधण्णदाए दंसिदा । संपदं णअरगमणस्स कहं वि ण करेदि ।
१२ अज्ज वि से तं एव्व चिन्तअन्तस्स अक्खीसु पभादं आसि । का
गदी । जाव णं किदाचारपरिक्कमं पेक्खामि । (परिक्रम्यावलोक्य च) एसो
बाणासणहत्थाहिं जवणीहिं वणपुप्फमालाधारिणीहिं पडिवुदो इदो एव्व
१५ आअच्छदि पिअवअस्सो । होदु । अङ्गभङ्गविअलो विअ भविअ चिट्ठिस्सं
जइ एव्वं वि णाम विस्समं लहेअं । (दण्डकाष्ठमवलम्ब्य स्थित) [(नि श्वस्य)
भो [1]दिष्टम् । एतस्य मृगयाशीलस्य राज्ञो वयस्यभावेन निर्विण्णोऽस्मि । अयं
१८ मृगोऽयं वराहोऽयं शार्दूल इति मध्याह्नेऽपि ग्रीष्मविरलपादपच्छायासु वन-
राजीष्वाहिण्ड्यतेऽटवीतोऽटवीम्[2] । पत्रसङ्करकषायाणि कटूष्णानि[3] गिरिनदीजलानि
पीयन्ते । अनियतवेलं शूल्यमांसभूयिष्ठ आहारो भुज्यते । तुरगानुधावनकण्डितसंधे[4]

Second ACT

(*Then enters Vidusaka dejected*)

Vidusaka—(*Sighing*) Oh! [my evil] destiny! I am worn out by the companionship of this king, who is addicted to the chase 'Here's a deer', 'Here's a boar', 'Here's a tiger'—thus (saying), even at mid-day is it wandered about from forest to forest, along rows of woods where the shade of trees is scanty in the hot season. The lukewarm waters of mountain-streams, astringent from the mixture of leaves, are drunk

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१ 'दिट्ठं (दृष्टम्)' न, 'दिट्ठ (दृष्टम्)' म. २ 'अडवी (अटवी)' न.
३ 'कडुआइं (कटुकानि)' घ-त-क. ४ 'सत्यणो (सन्धस्य)' न.

२१ रात्रावपि निकाम शयितव्य नास्ति। ततो महत्येव प्रत्यूषे दास्याःपुत्रैः [1]शकुनिलुब्ध-
कैर्वनग्रहणकोलाहलेन प्रतिबोधितोऽस्मि। [2]एतावतापि तावत पीडा न निष्क्रामति।
ततो गण्डस्योपरि पिण्डक [3] सवृत्तः। ह्यः किलास्मास्ववहीनेषु तत्रभवतो मृगानुसा-
२४ रेणाश्रमपद प्रविष्टस्य तापसकन्यका शकुन्तला [4]ममाधन्यतया दर्शिता। साप्रत
नगरगमनस्य [5]कथामपि न करोति। अद्यापि तस्य तामेव चिन्तयतोऽक्ष्णोः
प्रभातमासीत्। का गति। यावत् न कृताचार[6]परिकर्माण पश्यामि। (परिक्रम्यावलोक्य
२७ च) एष [7]बाणासनहस्ताभिर्यवनीभिर्वनपुष्पमालाधारिणीभि. परिवृत इत एवा-

At irregular times a meal, mostly consisting of meat roasted on spits, is eaten With my joints bruised by [my] pursuit [of the chase] on horse-back, I cannot enjoy sleep to my heart's content even at night Then, even at the earliest dawn, I am awakened by the whore-sons, the hunters, accompanied by a number of dogs, with the din of surrounding the forest Even with this much trouble the just does not disapper Then, a pimple has grown on a boil. Yesterday indeed while we were left behind, the hermits's daughter Śakuntalā was, through my ill luck, presented to the view of his majesty, who had entered the region of the hermitage in pursuit of a deer Now [his majesty] does not even talk of going to the capital The dawn broke upon his eyes while he was thinking of that very [damsel] even up to now (*adyapi*) What help is there ? Meanwhile I shall see him, who must have [by this time] performed his customary decoration (*Walking round and observing*) Here comes my dear friend in this very direction, surrounded by Yavana women, with bows in their hands and wearing garland of wild flowers. Well ! I shall stand as though crippled by the breaking of my limbs, if possibly even in this way I may obtain rest (*Stands learning on his wooden staff*)

(*Then enters the king with attenants as described*)

१ 'सउणि (शकुनि)' व-न-क. २ 'एत्तएण दाणिं वि (इयतेदानीमपि)' व-न-क. ३ 'पिण्डिआ (पिटका)' व; 'पिडआ (पिटका)' म. ४ 'मम उदरस्स अधण्णदाए (ममोदरस्याधन्यतया') म. ५ 'मण कह वि ण करेदि (मनः कथमपि न करोति) व-न. ६ 'परिक्कम (परिक्रमम)' न; 'पडि-क्कम्माण (प्रतिकर्माणम)' म ७ 'वाणासनहत्यो वणपुप्फमालाधारी इदो ज्जेव्व (बाणासनहस्तो वनपुष्पमालाधारी इतो इत एव)' क.

गच्छति प्रियवयस्य । भवतु ! अङ्गभङ्ग[1]विकल इव भूत्वा स्थास्यामि यद्येवमपि नाम विश्रम लभेय ।] (दण्डकाष्ठमवलम्ब्य स्थित)

३० (तत प्रविशति यथानिर्दिष्टपरिवारो राजा)

राजा—

कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्वासि ।
अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥ १ ॥

(स्मित कृत्वा) एवमात्माभिप्रायसभावितेष्टजनचित्तवृत्ति प्रार्थयिता विडम्ब्यते ।

स्निग्ध वीक्षितमन्यतोऽपि नयने यत् [3]प्रेरयन्त्या तया
यातं यच्च नितम्बयोर्गुरुतया मन्द विलासादिव ।
मा गा इत्युपरुद्धया यदपि सा सासूयमुक्ता सखी
सर्वं तत् किल मत्परायणमहो कामी स्वतां पश्यति ॥ २ ॥

विदूषक—(तथास्थित एव) भो वअस्स, ण मे हत्थपाआ पसरन्ति ! वाआमेत्तएण जीआवइस्सं । जअदु जअदु भवं । [(तथास्थित एव) भो वयस्य, न मे हस्तपाद प्रसरति । वाङ्मात्रेण [4]जापयिष्यामि । जयतु[5] जयतु भवान् ।]

King—

Granted that my beloved is not easy to obtain, but my mind feels comforted by observing her feelings Even when love has not achieved its object, mutual solicitation creates enjoyment 1

(*Smiling*) Thus a suitor, who judges the working of the mind of the beloved person by his own desires, is deluded !

The soft or affectionate way in which she looked even when directing her eyes elsewhere, and the slow steps she took owing to the heaviness of her buttocks as though through cognetry, also the indignant words she addressed to her friend, when stopped [by her] with "Do not go"—all that, indeed, [had] reference to me ! Ah ! [Everywhere] a lover sees [his] ownness 2

Vidusaka—(*Still staning in the same position*) O friend ! my hands and feet no not move I greet you with victory only with words—May you be victorions, be victorions !

१ 'मत्त (मात्र)' म. २ 'नायासि' न. ३ 'प्रयपन्त्या' न-म.
४ 'जआविस्सि (जाप्यसे)' थ, 'जई करिस्सि (जयी क्रियसे)' म.
५ नास्तीद वाक्य व-न-म-क-पुस्तकेषु.

राजा—कुतोऽयं गात्रोपघातः ।

विदूषकः—कुदो किल सअं अच्छी आउलीकरिअ अस्सुकारणं पुच्छेसि ।
६ [कुतः किल स्वयमक्षिणी आकुलीकृत्याश्रुकारणं पृच्छसि ।]

राजा—न खल्ववगच्छामि[1] ।

विदूषकः—भो वअस्स, जं वेदसो खुज्जलीलं विडम्बेदि तं किं अत्तणो
९ पहावेण, ण णईवेअस्स । [भो वयस्य, यद्वेतसः कुब्जलीलां विडम्बयति, तत् किमात्मनः प्रभावेण, ननु नदीवेगस्य ।]

राजा—नदीवेगस्तत्र कारणम् ।

१२ विदूषकः—मम वि भवं । [ममापि भवान् ।]

राजा—कथमिव ।

विदूषकः—एव्वं राअकज्जाणि उज्झिअ एआरिसे आउलप्पदेसे वणचरवुत्तिणा
१५ तुए होदव्वं । जं सच्चं पच्चहं सावदसमुच्छारणेहिं संखोहिअसंधिबन्धाणं मम गत्ताणं अणीसो म्हि संवुत्तो । ता पसीद मे एक्काहं वि दाव विस्समीअदु ।
[एवं राजकार्याण्युज्झित्वैतादृशे[2] आकुलप्रदेशे वनचरवृत्तिना त्वया भवितव्यम् ।

King—Whence [came] this break-down of your limbs ?

Vidūṣaka—Why, indeed, do you ask the cause of tears after having troubled the eyes yourself ?

King—I really do not understand

Vidūṣaka—O friend, when the cane imitates the appearance of the kubja-plant, is that by its own power, or well (*nanu*), by that of the current of the river ?

King—The current of the river is the cause there

Vidūṣaka—Mine also you [are the cause]

King—How possibly ?

Vidūṣaka—Thus having relinquished your royal duties, you should, in such a dreary region, lead the life of a forester ! To tell you the truth, I have become no [longer] master of my limbs, the bandages of the joints of which are thoroughly

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१ 'मित्रार्थमभिधीयताम्' इत्यधिकं न-पुस्तकेऽस्मात् परम् २ अस्मात् परं 'अमाणुससञ्चारे (अमानुषसञ्चारे)' इत्यधिकं न-पुस्तके.

१८ यस्यस्य प्रत्यह श्वापदसमुत्सारणे सङ्क्षोभितसन्धिबन्धाना मम गात्राणामनीशोऽस्मि संवृत्त. । तत् प्रसीद मे एकाहमपि तावद्विश्रम्यताम् ।]

राजा—(स्वगतम्) अय चैवमाह । ममापि काश्यपसुतामनुस्मृत्य मृगया
२१ विक्लवं चेत । कुत ।

न नमयितुमधिज्यमस्मि शक्तो
धनुरिदमाहितसायकं मृगेषु ।
सहवसतिमुपेत्य यैः प्रियाया
कृत इव मुग्धविलोकितोपदेशः ॥ ३ ॥

विदूषक —(राज्ञो मुखं विलोक्य) अत्तभव किं वि हिअए करिअ मन्तेदि । अरण्णे मए रुदिअं आसि । [अत्रभवान् किमपि हृदये कृत्वा मन्त्रयते । अरण्ये ३ मया रुदितमासीत् ।]

राजा—(सस्मितम्) किमन्यत् । अनतिक्रमणीय मे सुहृद्वाक्यमिति स्थितोऽस्मि ।

१ विदूषक —चिर जीअ । [चिरं जीव] (गन्तुमिच्छति)

shaken by daily raising beasts of pray [from their lair] Therefore, be pleased with me, take rest just even for a day.

King—*(To himself)* He too (*ca*) speaks thus My mind also is disinclined towards the chase, thinking of Kāśyapa's daughter Why ?

I am not able to bend this bow, strung [and] with the arrow fixed, against the deer, by whom instruction in beautiful glances was as though imparted to my beloved, having come to reside with [her] 3

Vidūṣaka—*(Looking at the king's face)* Bringing something in your mind, your majesty is deliberating I did the crying in the wilderness !

King—*(With a smile)* What else ? I am at a stop because I cannot transgress the words of my friend

Vidūṣaka—May you live long ! *(Desires to go)*

१ 'ता पसादयिस्स विस्समिदुं म एक्कह वि दाव विस्समिदुं (तत प्रसादयिष्यामि विस्रष्टुं मामेकाहमपि तावद्विश्रमितुम्)' घ-न-म. २ अस्मात् परं 'वनमृगेषु' इत्यधिकं म-पुस्तके.

राजा—वयस्य, तिष्ठ। सावशेषं मे वचः।

विदूषकः—आणवेदु भव। [आज्ञापयतु भवान्।]

९ राजा—विश्रान्तेन भवता [1]ममाप्येकस्मिन्ननायासे कर्मणि सहायेन भवितव्यम्।

विदूषकः—किं मोदअखज्जिआए। तेण हि अअं सुगहीदो खणो। [किं मोदकखादिकायाम्। तेन ह्ययं सुगृहीतः क्षण।]

१२ राजा—यत्र वक्ष्यामि। कः कोऽत्र भोः।

(प्रविश्य) दौवारिकः—(प्रणम्य) आणवेदु भट्टा। [आज्ञापयतु भर्ता।]

राजा—रैवतक, सेनापतिस्तावदाहूयताम्।

१५ दौवारिकः—तह। [तथा।] (निष्क्रम्य सेनापतिना सह पुनः प्रविश्य) एसो अण्णावअणुक्कण्ठो भट्टा इदो दिण्णदिट्ठी एव्व चिट्ठदि। उवसप्पदु अज्जो। [एष आज्ञावचनोत्कण्ठो भर्तेतो दत्तदृष्टिरेव तिष्ठति। उपसर्पत्वार्यः।]

१८ सेनापतिः—(राजानमवलोक्य) दृष्टदोषापि स्वामिनि मृगया केवलं [3]गुणायैव संवृत्ता। तथा हि देवः

King—Friend, stay. My say has a remainder.

Vidūṣaka—Let your majesty command

King—When rested, you should be my help mate in one affair requiring no exertion [on your part].

Vidūṣaka—Is it in eating sweet-meats? Then, indeed, here the invitation (*kṣaṇaḥ*) has been well accepted!

King—In what I shall tell you Holloa, who, who is here?

(*Entering*) **Door-keeper**—(*Bowing*) May Master command

King—Raivataka, let the general be summoned.

Door-keeper—So [be it]! (*Going out and entering again with the general*) Here stands the Master, even with eyes fixed in this direction, eager to speak out the order Let your honour approach

General—(*Looking at the king*) Though seen to have defects, the chase has worked only for good in [our] lord So, indeed his majesty,

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१ 'ममाप्यन्यस्मिन् मृगयायाः' म. २ खण्डिआए (खण्डिकायाम्)' न-म-क. ३ 'गुण एव' व-न-म-क.

अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं
रविकिरणसहिष्णु [1]क्लेशलेशैरभिन्नम् ।
अपचितमपि गात्रं, व्यायतत्वादलक्ष्यं,
गिरिचर इव नागः प्राणसारं बिभर्ति ॥ ४ ॥

(उपेत्य) जयतु स्वामी । गृहीतश्वा[2]पदमरण्यम् । किमन्य[3]त्रावस्थीयते ।

राजा—मन्दो[4]त्साह कृतोऽस्मि मृगयापवादिना माढव्येन ।

सेनापतिः—(जनान्तिकम्) सखे, स्थिरप्रतिबन्धो भव । अहं तावत् स्वामिनश्चित्तवृत्तिमनुवर्तिष्ये । (प्रकाशम्) [5]प्रलपत्वेष वैधेय.[6] । ननु प्रभुरेवात्र निदर्शनम् ।

मेदश्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपु
सत्त्वानामपि लक्ष्यते विकृतिमच्चित्तं भयक्रोधयोः ।

Like a mountain rov ng elephant, possesses a body, whose fore part is hardened by the incessant friction of the bow string, which can stand the rays of the sun and is not affected by the slightest fatigue, which, though reduced in bulk, is not noticeable [as such] owing to its muscular development and which is the very essence of strength　　4

(Approaching) May your majesty be victorious. The forest has its beasts of pray hemmed in Why does your majesty stay in another place ?

King—I have been made to have [my] enthusiasm dulled by Mádhavya, who denounces the chase

General—*(Aside)* Friend, be of firm opposition As for me, I shall follow the inclination of my lord's mind *(Aloud)* Let this fool rave Why, your majesty himself is an illustration here.

The body, with its belly thinned from reduction of fat, becomes light [and] capable of exertion, the mind of even the beasts as affected in fright and anger, is noticed, that, moreover, is the glory of archers, when

१ 'खेद' न-म. २ 'श्वापदप्रचारम्' म. ३ 'किमिति स्थीयते' घ, 'किमन्यत्रस्थीयते' म ४ 'मन्दोत्साह' म ५ 'प्रलपत्येष' घ. ६ 'वैधेयः' न.

उत्कर्षः स च धन्विनां यदिषवः सिध्यन्ति लक्ष्ये चले
मिथ्यैव व्यसनं वदन्ति मृगयामीदृग्विनोदः कुतः ॥ ५ ॥

विदूषकः—अवेहि रे उच्छाहहेतुअ । अत्तभव वकिदिं आपण्णो । तुम दाव अडवीदो अडवीं आहिण्डन्तो णरणासिआलोलुवस्स जिण्णरिच्छस्स कस्स वि
२ मुहे पडिस्ससि । [[1]अपेहि रे उत्साहहेतुक । अत्रभवान् प्रकृतिमापन्नः । त्वं तावदटवीतोऽटवीमाहिण्डमानो [2]नरनासिकालोलुपस्य जीर्णर्क्षस्य कस्यापि मुखे पतिष्यसि ।]

५ **राजा**—भद्र सेनापते, आश्रमसंनिकृष्टे स्थिताः स्म । अतस्ते वचो नाभिनन्दामि । अद्य तावत्

गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितं
छायाबद्धकदम्बकं मृगकुलं रोमन्थमभ्यस्यतु ।
विस्रब्धं क्रियतां वराहत[3]तिभिर्मुस्ताक्षतिः पल्वले
विश्रामं लभतामिदं च शिथिलज्याबन्धमस्मद्धनुः ॥ ६ ॥

सेनापतिः—यत् प्रभविष्णवे रोचते ।

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arrows are successful on the moving mark, falsely, indeed, do they call the chase a vice, whence can [one have] such a diversion ? 5

Vidūṣaka—Away go [you], O cause of ardour ! His majesty has returned to his natural state As for you, you will, wandering from forest to forest, fall into the mouth of some bear, greedy after a human nose

King—Good general, we have encamped in the vicinity of the hermitage. Hence I do not approve of your words To-day, then,

Let the buffaloes plunge into the water of tanks, struck repeatedly with their horns, let the herd of deer, forming groups in the shade, practise rumination; let the digging of Musta [grass] be confidently practised by lines of boars in the pool, and let this bow of ours obtain rest, with the grip of the string loose 6

General—As it pleases your majesty

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१ नास्तीदं वाक्यं न-म-पुस्तकयोः. २ 'नर' इत्येतन्नास्ति म-पुस्तके. ३ 'पतिभिः' न.

राजा—तेन हि निवर्तय पूर्वगतान् वनग्राहिण । यथा न मे सैनिकास्तपोवन-मुपरुन्धन्ति तथा निषेद्धव्या । पश्य ।

शमप्रधानेषु तपोधनेषु
गूढं हि दाहात्मकमस्ति तेजः ।
स्पर्शानुकूला इव सूर्यकान्ता-
स्तदन्यतेजोऽभिभवाद्वमन्ति ॥ ७ ॥

सेनापति—यदाज्ञापयति स्वामी ।

विदूषक—गच्छ भो दासीएपुत्त । धसिदो दे उच्छाहवुत्तन्तो । [[1]गच्छ भो दास्याः पुत्र । ध्वंसितस्ते उत्साहवृत्तान्तः ।] (निष्क्रान्तः सेनापतिः)

राजा—(परिजन विलोक्य) अपनयन्तु [3]भवन्तो मृगयावेशम् । रैवतक, त्वमपि स्वं नियोगमशून्यं कुरु ।

परिजन—ज देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्तः)

विदूषक—किद भवदा णिम्मच्छिअं । सपदं एदस्सिं पादवच्छाआए अविरलदाविदाणसणाये शिलाअले णिसीददु भवं, जाव अहं वि सुहासीणो होमि ।

King—Well, then, recall the forest-surrounders that have gone ahead My soldiers should be so warned that they do not disturb the penance-grove See

In ascetics in whom quietism is predominant, there, indeed, lies hidden consuming lustre Like sun-gems, pleasant to touch, [they] emit that [lustre] through agression of other lustres 7

General—As my lord commands

Vidūṣaka—Away, you whore-son ! Your tale of ardour is baulked

(*The general goes out*)

King—(*looking at his attendants*) Let you take off your hunting suits Raivataka, you too occupy your post

Retinue—As your majesty commands (*Goes out*)

Vidūṣaka—You have cleared off [even] the flies Now, under this shade of a tree, let your majesty rest on the slab of stone

१ नास्तिद वाक्य न-म-क-पुस्तकेषु २ धसदु (ध्वसताम्)' न-क, 'धसीअदु (ध्वस्यताम्)' म. ३ 'भवतो' क

९ [कृतं भवता निर्मक्षिकम् । साम्प्रतमेतस्यां[1] पादपच्छायायां[2] विरललताविताननाथे[3] शिलातले निषीदतु भवान्, यावदहमपि सुखासीनो भवामि ।]

राजा—गच्छाग्रत ।

१२ विदूषकः—एदु भव । [एतु भवान् ।] (उभौ परिक्रम्योपविष्टौ]

राजा—माढव्य, अनवाप्तचक्षुःफलोऽसि येन त्वया [3]दर्शनीयं न दृष्टम् ।

विदूषकः—ण भव अग्गदो मे वट्टदि । [ननु भवानग्रतो मे वर्तते ।]

१५ राजा—सर्वः कान्तमात्मीयं[5] पश्यति । अहं तु तामाश्रमललामभूतां शकुन्तलामधिकृत्य ब्रवीमि ।

विदूषकः—(स्वगतम्) होदु । से अवसरं ण दाइस्सं (प्रकाशम्) भो

१८ वअस्स, ते तावसकण्णआ अब्भत्थणीआ दीसदि । [(स्वगतम्) भवतु अस्यावसरं न दास्ये । (प्रकाशम्) भो वयस्य, ते[6] तापसकन्यकाऽभ्यर्थनीया दृश्यते ।]

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furnished with a canopy of densely inter-woven creepers, so that I too shall comfortably sit

King—Go in front

Vidūṣaka—*May your majesty come*

(*Both go round and sit*)

King—Mādhavya, you have not obtained the fruit of your eyes, since what deserves to be seen has not been seen by you

Vidūṣaka—*Why, your majesty stands before me*

King—Everybody looks upon his own as beautiful But I am speaking with reference to that Śakuntalā, who has become the ornament of the hermitage.

Vidūṣaka—(*To himself*) Well, I shall not give him scope (*Aloud*) O friend, it appears you want to woo the hermit's daughter

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१ 'इमस्सिं पादवच्छाआविरइदविदाणसणाहे सिलाअले (अस्मिन् पादपच्छायाविरचितवितानसनाथे शिलातले)' घ. २ 'विरइदलदाविदाणदसणीआए (विरचितलतावितानदर्शनीयायाम्)' ङ-क. ३ 'आसणे (आसने)' ङ-म. ४ 'द्रष्टव्यानां परम्' घ. ५ 'आत्मानम्' ङ-म. ६ 'अज्ज दे तावसकण्णआ किं अब्भत्थणीआ दीसदि (अद्य ते तापसकन्यका किमभ्यर्थनीया दृश्यते)' म; 'जइ सा तवस्सिकण्णआ अणब्भत्थणीआ ता किं ताए दिट्ठाए (यदि सा तपस्विकन्याऽनभ्यर्थनीया तदा किं तया दृष्टया)' घ

राजा—सखे, न परिहार्ये वस्तुनि पौरवाणां मनः प्रवर्तते ।

सुरयुवतिसंभवं किल मुनेरपत्यं तदुज्झिताधिगतम् ।
अर्कस्योपरि शिथिलं च्युतमिव नवमालिकाकुसुमम् ॥ ८ ॥

विदूषकः—(विहस्य) जह कस्स वि पिण्डखज्जूरेहिं उव्वेजिदस्स तिन्तिणीए अहिलासो भवे, तह इत्थिआरअणपरिभोइणो भवदो इअं अब्भत्थणा । [यथा कस्यापि पिण्डखर्जूरैरुद्वेजितस्य तिन्तिण्यामभिलाषो भवेत्, तथा स्त्रीरत्नपरिभोगिणो भवत इयमभ्यर्थना ।]

राजा—न तावदेनां पश्यसि येनैवमवादीः ।

विदूषकः—तं क्खु रमणिज्जं जं भवदो वि विम्हअं उप्पादेदि [तत् खलु रमणीयं यद्भवतोऽपि विस्मयमुत्पादयति ।]

राजा—वयस्य, किं बहुना ।

चित्ते निवेश्य परिकल्पितसत्त्वयोगा
रूपोच्चयेन मनसा विधिना कृता नु ।

King—Friend, the mind of Puru's descendants does not incline towards a forbidden object

That sage's offspring, I hear, is born from a celestial damsel and was found [by him] when deserted [by her], like a Navamālikā flower loosened and fallen on an Arka tree 8

Vidūṣaka—(*Laughing*) Just as some one, surfeited with excellent dates, may cherish a desire for tamarind, so is this longing of your majesty who enjoys gems of women

King—You of course (*tavat*) see her not, whence you said so

Vidūṣaka—That must, indeed, be charming which excites even your admiration !

King—Friend, why [say] much ?

May she have been endowed with life by the Creator after delineating her in a picture, or may she have been mentally created with an assemblage of the beautiful ?

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१ 'वनमालिका' म. 'अन्तेउर (अन्तःपुर)' इत्यमधिकमस्मात् प्राक् घ-पुस्तके २ 'परिभाविणो (परिभाविनः)' घ-न-म-क.

स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे
धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥ ९ ॥

विदूषकः—जइ एव्व पच्चादेसो दाणिं रूववदीण। [यद्येवं प्रत्यादेश इदानीं रूपवतीनाम् ।]

राजा—इदं च मे मनसि वर्तते ।

अनाघ्रातं पुष्पं किसलयमलूनं कररुहै-
[1]रनाविद्धं रत्नं मधु नवमनास्वादितरसम् ।
अखण्डं पुण्यानां फलमिव च तद्रूपमनघं
न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ॥ १० ॥

विदूषकः—तेण हि लहु परित्ताअदु णं भवं । मा कस्स वि तवस्सिणो इङ्गुदीतेल्लचिक्कणसीसस्स हत्थे पडिस्सदि । [तेन हि लघु परित्रायतामेनां [2] भवान् । मा कस्यापि तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्य[3] हस्ते पतिष्यति ।]

राजा—परवती खलु तत्रभवती । न च संनिहितोऽत्र गुरुजनः ।

Considering the Creator's power and her form, she appears to me to be a [totally] different creation of an excellent woman. 9

Vidūṣaka—If so, [all] beauties are now thrown into the back-ground.

King—This also is in my mind.

Her faultless form is a flower not [yet] smelt, a delicate sprout not [yet] plucked by nails, a jewel not [yet] perforated, fresh honey whose flavour is [yet] untasted, as if the fruit of merits not [yet] divided; I know not whom the Creator will approach as the enjoyer here. 10

Vidūṣaka—Then, indeed, let your majesty quickly rescue her Let her not fall into the hands of some hermit, whose head is greasy with the oil of Ingudī

King—Her ladyship is certainly not her own mistress. Moreover (*ca*) the elderly person [namely, her father] is not present here.

१ 'अनामुक्तम्' म. २ अस्मात् परं 'मिस्स (मिश्र)' इत्यधिकं न-म-पुस्तकयोः. ३ अस्मात् परं 'आरण्णअस्स (आरण्यकस्य)' इत्यधिकं म-पुस्तके.

विदूषक —अथ भवन्तं अन्तरेण कीदिसो से दिट्ठिराओ । [अथ भवन्त-
१मन्तरेण कीदृशस्तस्या दृष्टिराग ।]

राजा—निसर्गादेवाप्रगल्भस्तपस्विकन्याजन । तथापि तु

अभिमुखे मयि संहृतमीक्षितं
हसितमन्यनिमित्तकृतोदयम् ।
विनयवारितवृत्तिरतस्तया
न विवृतो मदनो न च संवृत ॥ ११ ॥

विदूषक —ण क्खु दिट्ठमेत्तस्स तुह अङ्कं समारोहदि । [२न खलु दृष्टमात्रस्य तवाङ्कं समारोहति ।]

३ राजा—मिथ प्रयाने पुन शालीनतयापि ३काममाविष्कृतो भावस्तत्रभवत्या । तथाहि

दर्भाङ्कुरेण चरण- क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।
आसीद् विवृत्तवदना च विमोचयन्ती
शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥ १२ ॥

Vidūṣaka—Well, what was the feeling [betrayed] by her eyes towards your majesty ?

King—Just by nature a hermit's daughter is coy But yet

[Only] when I faced her, glance was withdrawn [by her], laughter, which had [its] rise from other cause, [was practised by her], hence, her love, whose course was checked by modesty, was neither fully (*vi*) revealed, nor fully (*sam*) concealed. 11

Vidūṣaka—Certainly she won't mount your lap as soon as you are seen.

King—Again at [their] departure together her ladyship sufficiently or freely (*kāmam*) displayed her feeling, though with bashfulness For,

Having gone only a few steps, the slim [girl] stopped without occasion (*akande*), saying { *iti* } her foot was pricked with a Darbha shoot, and remained, with her face turned [towards me], [seemingly] extricating her bark garment, though it was not [really] entangled in the branches of trees

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१ 'ईसिणम्' न. २ 'णं क्खु (ननु खलु) क. ३ 'मम' व-क.

विदूषकः—तेण हि गहीदपाहेओ होहि। किद तुए उववण तवोवण त्ति पेक्खामि। [तेन हि गृहीतपाथेयो भव। कृतं [1]त्वयोपवनं तपोवनमिति पश्यामि।]

३ राजा—सखे, तपस्विभिः कैश्चित् परिज्ञातोऽस्मि। चिन्तय तावत् केनापदेशेन [2]पुनरप्याश्रमपदं गच्छामः।

विदूषकः—को अवरो अवदेसो। ण भव राआ। [कोऽपरोऽपदेशः। ननु ६ भवान् राजा।]

राजा—ततः किम्।

विदूषकः—णीवारच्छट्ठभाअं अह्माण उवहरन्तु त्ति। [नीवारषष्ठभागमस्माक-
९ मुपहरन्त्विति।]

राजा—मूर्ख, [3]अन्यद् भागधेयमेतेषां रक्षणे निपतति, यद् रत्नराशीनपि विहायाभिनन्द्यम्। पश्य।

> यदुत्तिष्ठति वर्णेभ्यो नृपाणां क्षयि तद् [4]धनम्।
> तपःषड्भागमक्षय्यं ददत्यारण्यका हि नः ॥ १३ ॥

Vidūṣaka—Then, indeed, be provided with provender. I perceive that you have turned the penance-grove into a pleasure-grove.

King—Friend, I have been recognised by some ascetics. Just think with what pretext we can again go to the region of the hermitage.

Vidūṣaka—What other pretext? Why! you are the king.

King—What then?

Vidūṣaka—[You can go] saying 'Let [the hermits] bring us the sixth part of the wild grains.'

King—Fool, another share accrues from the protection of these [anchorites], which deserves to be greeted, leaving aside even heaps of jewels. See.

> The wealth which arises to kings from the classes is perishable. The foresters, indeed, give us the sixth part of [their] penance, which is incapable of destruction. 13

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१ 'अणुपसग्गं (अनुपसर्गम्)' म. २ 'सकृदपि आश्रमे वसामः' न-म.
३ 'अन्यमेव भागधेयमेते तपस्विनो निर्वपन्ति। यो रत्न...अभिनन्द्यते' प.
४ 'तत्फलम्' च-न-म-क.

(नेपथ्ये ।) हन्त, सिद्धार्थौ स्वः ।

राजा—(कर्णं दत्वा) अये, [1]धीरप्रशान्त' स्वरः । तपस्विभिर्भवितव्यम् ।

३ (प्रविश्य) दौवारिकः—जेदु जेदु भट्टा । एदे दुवे इसिकुमारआ पडिहार-भूमिं उवट्ठिदा । [जयतु जयतु भर्ता । एतौ द्वौ ऋषिकुमारकौ प्रतीहारभूमिमुपस्थितौ ।]

४ राजा—तेन ह्यविलम्बितं प्रवेशय तौ ।

दौवारिकः—एसो पवेसेमि । [एष प्रवेशयामि ।] (निष्क्रम्य ऋषिकुमाराभ्यां सह प्रविश्य) इदो इदो भवन्ता । [इत इतो भवन्तौ ।]

५ (उभौ राजानं विलोकयतः)

प्रथमः—अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुषः । अथवोपपन्नमेतत्[2]ऋषिभ्यो नातिभिन्ने राजनि । कुतः ।

अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये
रक्षायोगादयमपि तपः प्रत्यहं संचिनोति ।

(Behind the curtain) Ah, we have gained our object

King—(*Listening*) Oh, a deep and calm voice ! Ascetics must be [there]

(*Entering*) **Door-keeper**—May your majesty be victorious, be victorious ! Here have two hermit-youths arrived at the region of the door.

King—Then, indeed, usher them in without delay

Door-keeper—Here I bring [them] (*Going out and entering with the hermit-youths*) This way, this way, your honours

(*Both look at the king*)

First—Oh, the confidence-inspiring nature of his body, though resplendent ! Or, this is appropriate or proper in a king, who is not much different from sages Why ?

By him too residence has been taken in a stage of life where everything is to be enjoyed [also punningly, in a hermitage which is open to all], he too every day stores merit by his application to the protection [of his subjects] [also punningly, by the application of ashes to his body], of him too, who exercises control

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१ 'धीरप्रशान्तस्वरै ' च–न, 'धीरप्रशान्तस्वरतया ' क. २ ' अस्मिन् ऋषिकल्पे ' घ

अस्यापि द्यां स्पृशति वशिनश्चारणद्वन्द्वगीतः
पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ १४ ॥

द्वितीय—गौतम, अयं स बलभित्सखो दुष्यन्तः ।

प्रथमः—अथ किम् ।

२ द्वितीयः—तेन हि

नैतच्चित्रं यदयमुदधिश्यामसीमां धरित्री-
मेकः कृत्स्नां नगरपरिघप्रांशुबाहुर्भुनक्ति ।
आशंसन्ते समितिषु[1] सुरा बद्धवैरा हि दैत्यै-
रस्याधिज्ये धनुषि विजयं पौरुहूते च वज्रे ॥ १५ ॥

उभौ—(उपगम्य) विजयस्व राजन् ।

राजा—(आसनादुत्थाय) अभिवादये भवन्तौ ।

१ उभौ—स्वस्ति भवते । (फलान्युपहरतः)

राजा—(सप्रणामं परिगृह्य) [2]आज्ञामिच्छामि ।

उभौ—विदितो भवानाश्रमसदामिहस्थः । तेन भवन्तं प्रार्थयन्ते—

[over his kingdom] [also punningly, who has control over passions], the sacred title of 'Hermit', only preceded by 'King' repeatedly reaches heaven, being chanted by couples of minstrels. 14

Second—Gautama, is this that Dusyanta, the friend of Indra?

First—Then what?

Second—Then, indeed,

It is no wonder that this [person], whose arms are long like a city's beams or bars, alone guards the entire earth, with its boundaries dark on account of the oceans. For, the gods, who have formed deep-rooted hostility with the demons, expect victory in battles from [its in] his strung bow and the thunder-bolt of Indra 15

Both—(*Approaching*) Be victorious, king

King—(*Rising from his seat*) I salute you both.

Both—[May] bliss [accrue] to you (*They present fruit*)

King—(*Receiving with a bow*) I solicit [your] command

Both—You are known to the dwellers of the hermitage as

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१ 'सुरयुवतयः' न-म. २ 'आज्ञापयितुमिच्छामि' न-म.

६ राजा—किमाज्ञापयन्ति ।

उभौ—तत्रभवतः कण्वस्य महर्षेरसान्निध्याद् रक्षांसि न इष्टिविघ्नमुत्पादयन्ति । तत् कतिपयरात्रं सारथिद्वितीयेन भवता सनाथीक्रियतामाश्रम इति ।

९ राजा—अनुगृहीतोऽस्मि ।

विदूषकः—(अपवार्य) एसा दाणिं अणुऊला दे अब्भत्थणा । [एषेदानीमनुकूला तेऽभ्यर्थना ।]

११ राजा—(स्मितं कृत्वा) रैवतक, मद्वचनादुच्यतां सारथिः सबाणासनं रथमुपस्थापयेति ।

दौवारिकः—जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्तः)

१५ उभौ—(सहर्षम्)

> अनुकारिणि पूर्वेषां युक्तरूपमिदं त्वयि ।
> आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः ॥ १६ ॥

राजा—(सप्रणामम्) गच्छतां पुरो भवन्तौ । अहमप्यनुपदमागत एव ।

उभौ—विजयस्व । (निष्क्रान्तौ)

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stationed here Therefore [they] request you--

King—What do they command?

Both—That owing to the absence of his holiness the great sage Kanva, demons are causing obstruction to our sacrifices So for a few nights let the hermitage be made to have a protector by you, accompanied by your charioteer

King—I am favoured

Vidūṣaka—(*Aside*) Here is now a request favourable to you.

King—(*Smiling*) Raivataka, let the charioteer be addressed in my name, thus, 'Bring [me] the chariot with the bow'

Door-keeper—As your majesty commands (*Goes out*)

Both—(*With joy*)

> This is exceedingly worthy of you, who imitate your ancestors The descendants of Puru are, indeed, ordained in the sacrifices of [affording] freedom from fear to the distressed

King—(*With a bow*) Let your honours go ahead I also come immediately (*eva*) upon your heels

Both—Be victorious (*They two go out*)

३ **राजा**—माढव्य, अप्यस्ति शकुन्तलादर्शने कुतूहलम्।

विदूषकः—पढमं सपरिवाहं आसि। दाणिं रक्खसवुत्तन्तेण बिन्दुवि णावसेसिदो। [प्रथमं सपरिवाहमासीत्। इदानीं राक्षसवृत्तान्तेन बिन्दुरपि नावशेषितः।]

६ **राजा**—मा भैषीः। ननु मत्समीपे वर्तिष्यसे।

विदूषकः—एस रक्खसादो रक्खिदो म्हि। [एष राक्षसाद् रक्षितोऽस्मि।]

(प्रविश्य) **दौवारिकः**—सज्जो रहो भट्टिणो विजअप्पत्थाणं अवेक्खदि।

९ एस उण णअरादो देवीणं आणत्तिहरओ करभओ आअदो। [सज्जो रथो भर्तुर्विजयप्रस्थानमपेक्षते। एष पुनर्नगराद् देवीनामाज्ञप्तिहरः करभक आगतः।]

राजा—(सादरम्) [1]किमम्बाभिः प्रेषितः।

१२ **दौवारिकः**—अह इं। [अथ किम्।]

राजा—ननु प्रवेश्यताम्।

दौवारिकः—तह [तथा] (निष्क्रम्य करभकेण सह प्रविश्य) एसो

१५ भट्टा। उवसप्प। [एष भर्ता। उपसर्प।]

करभकः—जेदु जेदु भट्टा। देवी आणवेदि। आआमिणि चउत्थदिअहे पुत्तपिण्डपालणो णाम उववासो भविस्सदि। तहिं दीहाउणा अवस्सं संभाविदव्व

King—Madhavya, is there [any] curiosity to see Śakuntalā ?

Vidūṣaka—At first it was overflowing, [but] now by the account of the demons not even a drop is allowed to stay

King—Fear not Why, you will be near me

Vidūṣaka—Here I am saved from the demon.

(*Entering*) **Door-keeper**—The car [is] ready [and] is abiding the master's start for victory There, however, has arrived from the capital, Karabhaka, carrying the command of the queen-mother

King—(*Reverently*) Is he sent by [our] mother ?

Door-keeper—What then ?

King—Well, let him be ushered

Door-keeper—So [be it] (*Going out and entering with Karabhaka*) Here [is] the master Approach

Karabhaka—May the master be victorious, be victorious. The queen-mother commands—On the fourth day coming falls

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१ 'अज्जूभिः' म

१८ति । [जयतु जयतु भर्ता । देव्याज्ञापयति । आगामिनि चतुर्थदिवसे [1]पुत्रपिण्ड-
पालनो नामोपवासो भविष्यति । तत्र दीर्घायुषावश्य समावनीयेति ।]

राजा—इतस्तपस्विकार्यम् । इतो गुरुजनाज्ञा । द्वयमप्यनतिक्रमणीयम् ।
२१ किमत्र प्रतिविधेयम् ।

विदूषक—तिसङ्कु विअ अन्तराले चिट्ठ । [त्रिशङ्कुरिवान्तराले तिष्ठ ।]

राजा—सत्यमाकुलीभूतोऽस्मि ।

कृत्ययोर्भिन्नदेशत्वाद् द्वैधीभवति मे मन ।
पुर प्रतिहतं शैले[2] स्रोत स्रोतोवहो यथा ॥ १७ ॥

(विचिन्त्य) सखे, त्वमम्बया पुत्र इति प्रतिगृहीत । अतो भवानित प्रतिनि-
वृत्य तपस्विकार्यव्यग्रमानस मामावेद्य तत्रभवतीना पुत्रकृत्यमनुष्ठातुमर्हति ।

३ विदूषक—ण क्खु म रक्खोभीरुअ गणेसि । [न खलु मा रक्षोभीरुकं
गणयसि ।]

राजा—(सस्मितम्) भो महाब्राह्मण । कथमेतद्भवति सभाव्यते ।

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the fast named Putrapindapālana [Protection of the son's cake] Thereat I should necessarily be honoured by the Long-lived one [with his presence]

King—On this side is the work of the hermits, on the other the command of the mother Both also are inviolable Which is the remedy here ?

Vidūsaka—Stay mid-way like Trisanku

King—I am really embarrassed

Owing to the difference of places of the two duties, my mind is divided into two, like the stream of a river, struck against a rock in front 17

(*Reflecting*) Friend, you have been received by my mother as a son Hence having returned from here and reported me as having my mind engaged in the work of the ascetics, it behoves you to perform the duties of a son for her highness

Vidūsaka—Surely, you do not consider me to be afraid of the demons

King—(*With a smile*) O great Brāhmana, how is this possible in your honour ?

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१ 'पउत्तपारणो मे (प्रवृत्तपारणा मे)' न, 'णिउत्तपारणा मे (निवृत्तपारणा मे)' म.
२ 'शैले' घ.

11655

६ **विदूषकः**—जह राआणुएण गन्तव्व तह गच्छामि। [यथा राजानुजेन गन्तव्यं तथा गच्छामि।]

राजा—ननु तपोवनोपरोधः परिहरणीय इति सर्वानानुयात्रिकांस्त्वयैव सह ९ प्रस्थापयामि।

विदूषकः—तेण हि जुवराओ म्हि दाणिं संवुत्तो। [तेन हि युवराजोऽस्मीदानीं संवृत्तः।]

१२ **राजा**—(स्वगतम्।) चपलोऽयं वटुः। कदाचिदस्मत्प्रार्थनामन्तःपुरेभ्यः कथयेत्। भवतु। एनमेवं वक्ष्ये (विदूषकं हस्ते गृहीत्वा। प्रकाशम्) वयस्य, ऋषिगौरवादाश्रमं गच्छामि। न खलु सत्यमेव तापसकन्यकायां ममाभिलाषः। १५ पश्य।

क्व वयं क्व परोक्षमन्मथो
मृगशावैः सममेधितो जनः।
परिहासविजल्पितं सखे
परमार्थेन न गृह्यतां वचः॥ १८॥

विदूषकः—अह इं। [अथ किम्।]

(निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः

Vidūsaka—As the king's younger brother would go, so [I shall] go

King—Well, I for this reason (*iti*) that disturbance to the penance-grove has to be avoided I send all followers just with you

Vidūsaka—Then, indeed, I have now become the Young Prince!

King—(*To himself*) This chap is indiscreet Perchance he might report our suit to the ladies in the harem Let [it] be [so] I shall speak thus to him (*Taking Vidūsaka by the hand Aloud*) Friend, out of respect for the sages I go to the hermitage. Not, indeed, do I possess quite a real longing for the hermit's daughter. Behold

Where are we [and] where a person, brought up with young ones of the deer, to whom love is unknown? Friend! let not the word, uttered at random (*vi*) in jest, be taken as the truth.

Vidūsaka—Certainly

(*All go out*)

END OF SECOND ACT

तृतीयोऽङ्कः

(ततः प्रविशति [1]यजमानशिष्यः)

शिष्यः—([2]कुशानादाय) अहो [3]महानुभावः पार्थिवो दुष्यन्तः । [4]येन प्रविष्टमात्र एवाश्रमं तत्रभवति राजनि निरुप[5]प्लवानि नः कर्माणि संवृत्तानि[6] ।

का कथा बाणसंधाने ज्याशब्देनैव दूरतः ।
हुंकारेणेव धनुषः स हि विघ्नानपोहति ॥ १ ॥

यावदिमान् वेदिसंस्तरणार्थं दर्भानृत्विग्भ्य उपहरामि[7] । (परिक्रम्यावलोक्य च । आकाशे) प्रियंवदे, कस्येदमुशीरानुलेपनं मृणालवन्ति च नलिनीपत्राणि नीयन्ते । (श्रुतिमभिनीय ।) किं ब्रवीषि । आतपलङ्घनाद्बलवदस्वस्था शकुन्तला । तस्याः शरीरनिर्वापणायेति । तर्हि प्रियंवदे [8]यत्नादुपचर्यताम् । सा खलु [9]भगवतः कुलपतेरुच्छ्वसितम् । अहमपि तावद्वैता-

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Third ACT

(*Then enters a pupil of the sacrificer*)

Pupil—(*Gathering Kuṣa grass*) Oh ! Of great prowess is King Duṣyanta ! Since, no sooner did his majesty the king just enter the hermitage than our rites became free from molestation

1 What talk of aiming the arrow ? For, by the mere twang of his bow from afar, as if by the roar of the bow, he dispels the obstacles 1

I just take these Darbha-blades to the priests for strewing on the altar (*Going round and observing In the air*) Priyamvada ! for whom are being carried this Uśira unguent and the lotus leaves with stalks ? (*Gesticulating he heard*) What do you say ? That Śakuntalā is excessively indisposed from injury [inflicted] by the heat and that [these are required] for cooling her body Then, Priyamvadā ! let her be carefully attended. She is, the [very] breath of his holiness the Lord of the group I shall also in the meanwhile send for her

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१ अस्मात् प्राक् 'कुशानादाय' इत्यधिकं च-न-क-पुस्तकेषु. २ न दृश्यते इयं नाट्योक्तिः च-न-क पुस्तकेषु ३ 'महाप्रभावः' घ-म. ४ नास्तीदं न-क-पुस्तकयोः । म-पुस्तके तु 'यत्'. ५ 'निरुपद्रवाणि' न. ६ 'प्रवृत्तानि भवन्ति' न. ७ 'उपनयामि' न. ८ 'त्वरितं गम्यताम्' न. ९ अतःपरं 'कण्वस्य' इत्यधिकं न-पुस्तके.

६ निक शान्त्युदकमर्थं गौतमीहस्ते विसर्जयिष्यामि । (निष्क्रान्तः)

इति विष्कम्भक

(ततः प्रविशति काम[1]यमानावस्थो राजा)

५ राजा—([2]निश्वस्य)

> जाने तपसो वीर्यं सा बाला परवतीति मे विदितम् ।
> [3]अलमस्मि ततो हृदयं तथापि नेदं निवर्तयितुम् ॥ २ ॥

(मदनबाधा निरूप्य) भगवन् कुसुमायुध, त्वया चन्द्रमसा च विश्वसनीया-भ्यामतिसंधीयते कामिजनसार्थः । कुतः ।

> तव कुसुमशरत्वं शीतरश्मित्वमिन्दो-
> र्द्वयमिदमयथार्थं दृश्यते मद्विधेषु ।
> विसृजति हिमगर्भैरग्निमिन्दुर्मयूखै-
> स्त्वमपि कुसुमबाणान् वज्रसारीकरोषि ॥ ३ ॥

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the sacrificial soothing water in Gautamī's hands (*Goes out*)

END OF THE PRELUDE

(*Then enters the king in the state of one who is love sick*)

King—(*Sighing*)

I know the potency of penance That the girl is not mistress of herself is [also] known to me, Yet I am not able to withdraw this heart from her 2

(*Gesticulating torment of love*) Divine flower weaponed god! by you and by the moon, who are [seemingly] worthy of confidence, the [whole] host of lovers is deceived Why [do I say so]?

Your having arrows of flowers [and] the moon's having cool rays—both these are observed to be not literally true (*ayathārtha*) in [the case of persons] like me The moon discharges fire with rays charged with cold; you also make your arrows of flowers of adamantine strength. 3

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१ 'समदनावस्थ.' च, 'कामयानावस्थ' इत्यपि पाठ क्वचित् २ अत्र 'सचिन्तम्' इत्यधिकं ग-पुस्तके. ३ 'न च निम्नादिव सलिलं निवर्तते मे ततो हृदयम्' च.

[1]भगवन् कामदेव न ते मय्यनुक्रोशः । कुतस्ते कुसुमायुधस्य सतस्तैक्ष्ण्यमेतत् । (विचिन्त्य) आ ज्ञातम् ।

> अद्यापि नूनं हरकोपवह्नि-
> स्त्वयि ज्वलत्यौर्व इवाम्बुराशौ ।
> त्वमन्यथा मन्मथ मद्विधानां
> भस्मावशेषः कथमित्थमुष्णः ॥ ४ ॥

[2]अथवा

> अनिशमपि मकरकेतुर्मनसो रुजमावहन्नभिमतो मे ।
> यदि मदिरायतनयनां तामधिकृत्य [3]प्रहरतीति ॥ ५ ॥

(सखेदं परिक्रम्य) क्व नु खलु संस्थिते कर्मणि सदस्यैरनुज्ञातः [4]खिन्नमात्मानं विनोदयामि । (निःश्वस्य) किं नु खलु मे प्रियादर्श-

Divine god of love! you have no compassion for me! And whence [comes] this harshness of yours, while you are armed with flowers? (*Thinking*) Ah! I see

> Verily, even now, the fire of Hara's anger burns in you, like the submarine fire in the ocean! Otherwise, destroyer of discrimination (*manmathah*), how could you, whose remains are [only] ashes, be so hot to people like me? 4

Or,

> The fish-bannered god, though incessantly causing anguish to my mind, is acceptable to me, inasmuch as he strikes me with reference to that damsel of bewitching wide eyes 5

(*Walking round in fatigue*) Where, indeed, can I, who am allowed [to depart] by the sacrificial priests, their rite having been concluded, possibly divert my fatigued self? (*Sighing*) What else, indeed, can possibly be my resort except a sight of

१ 'भगवन्' इत्यारभ्य 'कथमित्थमुष्णः' इत्यन्तं न दृश्यते न-म-क पुस्तकेषु. २ अतः परं 'प्रहरतीति' इत्यन्तमपि नास्ति —न-म-क-पुस्तकेषु ३ अस्मात् श्लोकात् परं 'भगवन् कंदर्प । एवमुपालब्धस्य ते न मा प्रत्यनुक्रोशः ।

> वृथैव संकल्पशतैरजस्रमनङ्ग नीतोऽसि मया विवृद्धिम् ।
> आकृष्य चापं श्रवणोपकण्ठे मय्येव युक्तस्तव बाणमोक्षः ॥

इत्यधिकं घ-पुस्तके. ४ 'श्रमक्लान्तम्' व-न-म-क.

३ नाद्ये शरणमन्यत् । यावदेनामन्विष्यामि । (सूर्यमवलोक्य) इमामुग्रातपवेलां प्रायेण लतावलयवत्सु मालिनीतीरेषु ससखीजना शकुन्तला गमयति । तत्रैव तावद्गच्छामि[1] । (परिक्रम्य स्पर्शसुखं रूपयित्वा) अहो प्रवातसुभगोऽयमुद्देशः ।

शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् ।
अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः ॥ ६ ॥

(परिक्रम्यावलोक्य च) अस्मिन् वेतसपरिक्षिप्ते लतामण्डपे सन्निहितया [2]तया भवितव्यम् । तथा हि ।

अभ्युन्नता पुरस्तादवगाढा जघनगौरवात् पश्चात् ।
द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्दृश्यतेऽभिनवा ॥ ७ ॥

यावद्विटपान्तरेणावलोकयामि । (परिक्रम्य तथा कृत्वा । सहर्षम्) । अये, लब्धं नेत्रनिर्वाणम् । एषा मे मनोरथप्रियतमा सकुसुमास्तरणं शिलापट्टमधिशयाना

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my beloved ? I shall just seek her (*Looking at the sun*) Śakuntalā is probably passing this time of intense heat on the banks of the Mālinī, possessed of creepers, together with her friends. There I shall just go (*Walking about and gesticulating pleasure of touch*) Oh ! how delightful is this region by [reason of its] excellent (*pra*) breeze ?

It is possible to embrace closely the breeze, fragrant with lotuses and wafting particles of the waves of the Mālinī, with limbs inflamed by love 6

(*Walking round and observing*) She is probably present in this bower of creepers, enclosed by canes For,

At its entrance, where there is white sand, is seen a fresh line of footsteps, raised in front [but] depressed behind, owing to the heaviness of the buttocks. 7

I shall just observe through the interstice of the branches.
(*Walking round and doing the same Joyfully*) Ah, the highest delight of [my] eyes is obtained ! Here the dearest of my desires, lying on a slab of stone, possessing a covering of flowers,

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१ अस्मात् परं ' (परिक्रम्यावलोक्य च) अनया बालपादपवीथ्या सुतनुरचिरं गतेति तर्कयामि । कुतः ।

संमीलन्ति न तावद्बन्धनकोषास्तयावचितपुष्पाः ।
क्षीरस्निग्धाश्चामी दृश्यन्ते किसलयच्छेदाः ।

इत्यन्तमधिकं घ-पुस्तके. २ ' शकुन्तलया ' म.

३ सखीभ्यामन्वास्यते । भवतु । श्रोष्याम्यासां विस्रम्भकथितानि । (विलोकयन् स्थित)

(तत प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला)

६ **सख्यौ**—(उपवीज्य सस्नेहम्) हला सउन्दले, अवि सुहेदि दे णलिणीपत्तवादो । [हला शकुन्तले, अपि [1]सुखयति ते नलिनीपत्रवात ।]

शकुन्तला—किं वीअअन्ति मं सहीओ । [किं वीजयतो मां सख्यौ ।]

९　(सख्यौ विषाद नाटयित्वा परस्परमवलोकयतः)

राजा—बलवदस्वस्थशरीरा शकुन्तला दृश्यते । (सवितर्कम्) तत् किमयमातपदोष स्यात्, [2]उत यथा मे मनसि वर्तते । (साभिलाष निर्वर्ण्य) अथवा

१२ कृत संदेहेन ।

स्तनन्यस्तोशीरं [3]प्रशिथिलमृणालैकवलयं
प्रियाया साबाधं [4]किमपि कमनीयं वपुरिदम् ।
समस्तापः कामं मनसिजनिदाघप्रसरयो—
र्न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु ॥ ८ ॥

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is being waited upon by her two friends' Well, I shall hear [their] confidential utterances (*Stands gazing*) (*Then enters Śakuntalā, engaged as described, with her two friends*)

Friends—(*Having fanned her Affectionately*) Dear Sakuntalā! does the breeze of lotus-leaves give you pleasure?

Śakuntalā—What! Are my friends fanning me?

(*Friends, gesticulating sorrow, stare at each other*)

King—Śakuntala appears to be exceedingly uneasy in her body (*With a guess*) Can this then be the fault of the heat, or [is it] as is in my mind? (*Observing with a longing*) Or, away with doubt

Indescribably (*kimapi*) charming is this distressed form of my beloved, with the Usira applied to the bossom and with the single bracelet of lotus-stalk loose Granted that the suffering caused by the operation of love and of summer is similar, but the injury of summer to young damsels is not thus or so charming　8

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१ 'सुहाअदि (सुखायते)' च-क; 'सुहाय दे (सुखायते) म २ 'उत मदनदोष. । उभयथा म मनसि वर्तते' म. ३ 'शिथिलित' न. ४ 'तदपि' च-म.

प्रियंवदा—(जनान्तिकम्) अणसूए, तस्स राएसिणो पढमदंसणादो आरहिअ पज्जुस्सुआ विअ सउन्दला । किंणु क्खु से तण्णिमित्तो अअं आतङ्को भवे ।

३ [(जनान्तिकम्) अनसूये, तस्य राजर्षेः प्रथमदर्शनादारभ्य [1]पर्युत्सुकेव शकुन्तला । किं नु खलु अस्यास्तन्निमित्तोऽयमातङ्को भवेत् ।]

अनसूया—सहि, ममवि ईदिसी आसङ्का हिअअस्स । होदु । पुच्छिस्सं दाव

६ णं । (प्रकाशम् ।) सहि, पुच्छिदव्वासि किंपि । बलवं क्खु दे संदावो । [सखि, ममापीदृश्याशङ्का हृदयस्य । भवतु । प्रक्ष्यामि तावदेनाम् । प्रकाशम् ।) सखि, प्रष्टव्यासि किमपि । बलवान् खलु ते संताप. ।]

९ **शकुन्तला**—(पूर्वार्धेन शयनादुत्थाय) हला, किं वत्तुकामासि । [हला, किं वक्तुकामासि ।]

अनसूया—हला, सउन्दले, अणब्भन्तरा क्खु अम्हे मदणगदस्स वुत्तन्तस्स ।

१२ किंदु जादिसी इतिहासणिबन्धेसु कामअमाणाण अवस्था सुणीअदि तादिसीं दे पेक्खामि । कहेहि । किंणिमित्तं दे संदावो । विआरं क्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्स । [हला शकुन्तले, अनभ्यन्तरे खल्वावां

१५ मदनगतस्य वृत्तान्तस्य । किंतु यादृशीतिहासनिबन्धेषु कामयमानानाम[2]वस्था श्रूयते [3]तादृशीं तव पश्यामि । कथय । किंनिमित्तं[4] ते संताप. । विकार खलु परमार्थतोऽज्ञात्वानारम्भ प्रतीकारस्य ।]

Priyaṁvadā— (*Aside*) Anasūyā, beginning from the first sight of that royal sage, Śakuntalā is as though uneasy May it, indeed, be that this affliction of hers is on his account?

Anasūyā—Friend, such is the suspicion of my mind too. Well, I shall just ask her. (*Aloud*) Friend, you have to be questioned about something Your anguish is really great.

Śakuntalā—(*Rising from the bed with the upper half*) Dear, what do you desire to ask?

Anasūyā—Dear Śakuntalā, we are not intimate conversant with the subject or topic concerning love But as the condition of love-sick persons is heard in historical compositions, such I perceive in yours Tell [us] What is the cause of your distress? Indeed, without knowing the disorder in its reality, counteraction cannot be taken.

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१ 'पज्जुस्सुअमणा आपण्णा विअ (पर्युत्सुकमना आपन्नेव)' म २ 'समवत्था (समवस्था)' म. ३ 'तादिसी दे लेक्खीअदि (तादृशी तव लक्ष्यते)' म. ४ 'किंणिमित्तो दे आआसो (किंनिमित्तस्तवायास·)' म.

१८ राजा—[1]अनसूयामप्यनुगतो मदीयस्तर्कः । न[2] हि स्वाभिप्रायेण मे दर्शनम् ।

शाकुन्तला—(आत्मगतम् ।) बलव क्खु मे अहिणिवेशो । दाणिं वि सहसा एदाण ण सक्कोमि णिवेदिदु । [(आत्मगतम् ।) बलवान् खलु मेऽभिनि-
२१ वेशः । [3]इदानीमपि सहसैतयोर्न शक्नोमि निवेदयितुम् ।]

प्रियंवदा—सहि सउन्दले, सुट्ठु एसा भणादि । किं अत्तणो आतङ्कं उवेक्खसि । अणुदिअहं क्खु परिहीअसि अङ्गेहिं । केवल लावण्णमई छाआ तुमं ण मुञ्चदि ।
२४ [सखि शकुन्तले, सुष्ठु एषा भणति । किमात्मन आतङ्कमुपेक्षसे । अनुदिवसं खलु परिहीयसेऽङ्गैः । केवलं लावण्यमयी छाया त्वां न मुञ्चति ।]

राजा—अवितथमाह प्रियंवदा । तथा हि ।

> क्षामक्षामकपोलमाननमुरः काठिन्यमुक्तस्तनं
> मध्यः क्लान्ततरः प्रकामविनतावंसौ छविः पाण्डुरा ।
> शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते
> पत्राणामिव शोषणेन मरुता स्पृष्टा लता माधवी ॥ ९ ॥

King—My guess followed me struck Anasuya too Indeed, my view [was] not [prompted] by my own intention

Śakuntalā—(*To herself*) Powerful indeed is my attachment Even now I am not able to tell them all of a sudden

Priyamvadā—Friend Śakuntala, this [Anasuyā] says rightly Why do you neglect your affliction ? Day by day you are, indeed, being reduced in your limbs Only the glare of loveliness leaves you not

King—Priyamvada speaks the truth For,

Her face has cheeks excessively emaciated, her bosom has its breasts deserted by hardness, her waist is extremely thin, her shoulders are exceedingly drooping [and] her complexion is pale Tormented by love, this [lady] appears pitiable and at the same time charming to look at, like the Madhavī creeper, touched by the wind that dries up its leaves 9

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१ 'अनसूययापि मदीयस्तर्कोऽवगत ' व २ नोपलभ्यत इद वाक्य व म-क-पुस्तकेषु ३ ' एदाण वि (एतयोरपि) ' म.

२९ शकुन्तला—सहि, कस्स वा अण्णस्स कहइस्स । आआसइत्तिआ दाणिं वो भविस्स । [सखि, कस्य वान्यस्य कथयिष्यामि । आयासयित्रीदानीं वा भविष्यामि ।]

३० उभे—अदो एव्व क्खु णिब्बन्धो । सिणिद्धजणसंविभत्तं हि दुक्खं सज्झवेदणं होदि । [अत एव खलु निर्बन्धः । स्निग्धजन[1]संविभक्तं हि दुःखं सह्यवेदनं भवति ।]

राजा—

> पृष्टा जनेन समदुःखसुखेन बाला
> नेयं न वक्ष्यति मनोगतमाधिहेतुम् ।
> दृष्टो विवृत्य बहुशोऽप्यनया सतृष्ण-
> मत्रान्तरे श्रवणकातरतां गतोऽस्मि ॥ १० ॥

शकुन्तला—सहि, जदो पहुदि मम दंसणपहं आअदो सो तवोवणरक्खिदा राएसी–। [सखि, यतः प्रभृति मम दर्शनपथमागतः स तपोवनरक्षिता राजर्षिः–]
३ (अर्धोक्तेन लज्जां नाटयति)

उभे—कधेदु पिअसही । [कथयति प्रियसखी ।]

Śakuntalā—Friend, to whom else shall I possibly tell? I shall now be a cause of trouble to you

Both—Just for this reason, indeed, is our importunity For, grief, shared with affectionate people, becomes bearable in its poignancy

King—

Questioned by persons who equally share her joys and sorrows, it cannot be that this girl will not speak out the cause of her anguish, lying in her mind, Though longingly looked at by her many times by turning round, I have at this juncture become nervous [of hearing what she says] 10

Śakuntalā—Friend, from which time that sage-like king, the protector of the penance grove, crossed the path of my sight—(*Acts bashfulness with half said*)

Both—Let our dear friend tell

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१ 'स्निग्धजन' इत्येतन्नोपलभ्यते म–क्र पुस्तकयोः.

शाकुन्तला—तदो आरद्दिअ तग्गदेण अहिलासेण एतदवत्थम्हि संवुत्ता ।]
६ [तत आरभ्य तद्गतेनाभिलाषेणैतदवस्थास्मि संवृत्ता ।]

राजा—(सहर्षम्) श्रुत श्रोतव्यम् ।

> स्मर एव तापहेतुर्निर्वापयिता स एव मे जात ।
> दिवस इवाभ्रश्यामस्तपात्यये[1] जीवलोकस्य ॥ ११ ॥

शाकुन्तला—ता जइ वो अणुमद ता तह वट्टह जह तस्स राएसिणो अणुकम्पणिज्जा होमि । अण्णहा अवस्स सिञ्चध मे तिलोदअ । [तद्यदि वामनुमत
३ तदा तथा वर्तेथा यथा तस्य राजर्षेरनुकम्पनीया भवामि । अन्यथावश्य[2] सिञ्चत मे तिलोदकम् ।]

राजा—[3]संशयच्छेदि वचनम् ।

६ प्रियंवदा—(जनान्तिकम्) अणसूए, दूरगअमम्महा अक्खमा इअ कालहरणस्स । जस्सि बद्धभावा एसा सो ललामभूदो पोरवाण । ता जुत्त से अहिलासो अहिणन्दिदु । [(जनान्तिकम्) अनसूये दूरगतमन्मथाक्षमेय
९ कालहरणस्य । [4]यस्मिन् बद्धभावैषा स ललामभूत पौरवाणाम् । तद्युक्तमस्या अभिलाषोऽभिनन्दितुम् ।]

Śakuntalā—Commencing from then I have been reduced to this condition owing to my desire having gone to him

King—(*Joyfully*) What is worth hearing is heard

> Love himself was the cause of [my] affliction, he himself has become my cooler, as [becomes] a day dark with clouds at the end of summer, to the living world **11**

Śakuntalā—Therefore, if [it be] agreed to by you, so act that I may be commiserated by that royal sage Otherwise, certainly sprinkle for me water with sesamum seeds

King—The declaration removes [all] doubts

Priyamvadā—(*Aside*) Anasuya, far advanced in love, this (Śakuntalā] is incapable of [bearing any,] loss of time He, on whom she has fixed her affection, has become the ornament of the Pauravas Therefore, it is proper that her love be approved

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१ 'अर्धश्याम ' न–म २ 'ओसिंचह दाणिं (अवसिंचतमिदानीम्)'
३ 'विमंसच्छेदि' घ ४ इत आरभ्य राजवाक्यस्य 'शशाङ्कलेखामनुवर्तने' इत्यन्तो ग्रन्थो न दृश्यते क–पुस्तके

अनसूया—तह जह भणसि (प्रकाशम्) सहि दिट्ठिआ अणुरूवो दे
१२ अहिणिवेसो। साअरं उज्झिअ कहिं वा महाणई ओदरइ। [तथा यथाभणसि। (प्रकाशम्) सखि, दिष्ट्यानुरूपस्तेऽभिनिवेशः। सागरमुज्झित्वा कुत्र वा महानद्यवतरति।]

१५ **प्रियंवदा**—को दाणिं सहआरं अन्तरेण अदिमुत्तलदं पल्लविदं सहेदि। [क इदानीं सहकारमन्तरेणातिमुक्तलतां पल्लविनीं सहते।]

राजा—किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तेते।

१८ **अनसूया**—को उण उवाओ भवे जेण अविलम्बिअं णिहुअं अ सहीए मणोरहं सपादेह्म। [क पुनरुपायो भवेद्येनाविलम्बितं निभृतं च सख्या मनोरथं सपादयाम.।]

२१ **प्रियंवदा**—णिहुअत्ति चिन्तणिज्जं भवे। सिग्घत्ति सुअरं। [निभृतमिति चिन्तनीयं भवेत्। शीघ्रमिति सुकरम्।]

अनसूया—कहं विअ। [कथमिव।]

२४ **प्रियंवदा**—ण सो राएसी इमस्सिं सिणिद्धदिट्ठिए सूइदाहिलासो इमाइं दिअहाइं पजाअरकिसो लक्खीअदि। [ननु स राजर्षिरस्यां स्निग्धदृष्ट्या सूचिताभिलाष

Anasūyā—Just as you say (*Aloud*) Friend, fortunately your affection is worthily [fixed] Leaving the sea, where possibly can a great river fall ?

Priyaṁvadā—Who, now, except the mango tree deserves the Atimukta-creeper in foliage ?

King—What wonder if the twin stars Viśākhā follow the lunar digit ?

Anasūyā—But what would be the means by which we could fulfil the desire of our friend without delay and secretly ?

Priyaṁvadā—As for 'secretly,' it may have to be thought over As for 'quickly,' it can easily be done

Anasūyā—How possibly ?

Priyaṁvadā—Why, that sagely king, whose longing for this [Śakuntalā] is indicated by his affectionate look, appears these

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४ 'वज्जिअ (वर्जयित्वा)' च १ अनसूयावाक्यमेतत् म-पुस्तके; च-न-पुस्तके तु उपरितनानसूयावाक्यस्य 'प्रकाशम्' इत्यारभ्य 'सहते' इत्यन्तं प्रियंवदा-वाक्यत्वेन पठ्त..

एतान् दिवसान् प्रजागरकृशो लक्ष्यते ।]

२७ राजा—प्रत्यमितर्थंभूत एवास्मि । तथा हि ।

इदमशिशिरैरन्तस्तापाद्विवर्णमणीकृतं
निशि निशि भुजन्यस्तापाङ्गप्रवर्तिभिरश्रुभिः ।
अनभिलुलितज्याघाताङ्कं मुहुर्मणिबन्धनात्
कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते ॥ १२ ॥

प्रियंवदा—(विचिन्त्य) हला, मअणलेहो से करीअदु । इमं देवदासेसाव-
देसेण सुमणोगोविदं करिअ से हत्थअं पाडइस्सं । [(विचिन्त्य) हला,
६ मदनलेखोऽस्य क्रियताम् । इमं देवताशेषापदेशेन सुमनोगोपितं कृत्वा अस्य
हस्तं प्रापयिष्यामि ।]

अनसूया—रोअइ मे सुउमारो पओओ । किं वा सउन्दला भणादि ।
९ [रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला भणति ।]

शकुन्तला—किं णिओओ तुह्माणं विकप्पीअदि । [किं नियोगो वां
विकल्प्यते ।]

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days to be reduced through wakefulness

King—Indeed, I have become just so For,

This golden bracelet, which [ordinarily] did not touch the scar [created] by the bow-string, is being repeatedly pushed back by me from the wrist, as it now and then slips down [there]—[the bracelet] which has its jewels [now] rendered pale by the tears, hot on account of internal anguish and flowing night after night from the corner of my eye resting on my arm 12

Priyamvada—(*Thinking*) Dear, let a love letter be prepared for him. This, after concealing it under flowers, I shall deliver into his hand, under the pretext of [its being] the remains [of an offering presented] to the deity

Anasūyā—I like this delicate measure, But (रई) what does Śakuntala say ?

Śakuntalā—Will your command be doubted ?

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१ 'प्रसारिमि' ग, प्रसर्पिभिः म २ 'देवसेसा॰ (देवशेषा॰)' क-म, 'देवप्पसादस्सावदेसेण (देवप्रसादस्यापदेशेन)' न. ३, सहीनिओओवि (सखीनियोगोऽपि)' घ

९ **प्रियंवदा**—तेण हि अत्तणो उवण्णासपुव्वं चिन्तेहि दाव किंवि ललिअपद-बन्धणं । [तेन ह्यात्मन उपन्यासपूर्वं चिन्तय तावत् किमपि ललितपदबन्धनम् ।]

शकुन्तला—हला, चिन्तेमि अहं । अवहीरणाभीरुअं पुणो वेवइ मे हिअअं ।

१२ [हला, चिन्तयाम्यहम् । अवधीरणाभीरुक पुनर्वेपते मे हृदयम् ।]

राजा—(सहर्षम्)

> अयं स ते तिष्ठति संगमोत्सुको
> विशङ्कसे भीरु यतोऽवधीरणाम् ।
> लभेत वा प्रार्थयिता न वा श्रियं
> श्रिया दुरापः कथमीप्सितो भवेत् ॥ १३ ॥

सख्यौ—अयि अत्तगुणावमाणिणि, को दाणिं सरीरणिव्वावइत्तिअं सारदिअं जोसिणिं पडन्तेण वारेदि । [अयि आत्मगुणावमानिनि, क इदानीं शरीर-

३ निर्वापयित्रीं शारदीं ज्योत्स्नां पटान्तेन वारयति ।]

शकुन्तला—(सस्मितम्) णिओइदा दाणिं म्हि । [[1]नियोजितेदानीमस्मि ।]

(उपविष्टा चिन्तयति)

६ **राजा**—स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियामवलोकयामि । यतः ।

Priyaṁvadā—Then, indeed, just think of some composition of beautiful words, preceded by introduction of yourself

Śakuntalā—Dear ! I shall think out But my heart trembles for fear of repudiation

King—(*With joy*)

> Here stands he, eager for union with you, from whom, [O] *timid one* ! you apprehend repudiation The suitor may or may not obtain Lakṣmī, [but] how can the wished one be difficult for Lakṣmī to obtain ? 13

Friends—[O] slighter of your excellences ! who possibly would ward off, with the skirt of his garment, the autumnal moon light, that, cools the body ?

Śakuntalā—(*Smilingly*) I am now made busy [by you]. (*Sits up and meditates*)

King—Fitly, indeed, do I gaze at my beloved with eyes that have forgotten winking Since,

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१ ' णिउत्ता (नियुक्ता) ' म.

उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः ।
कण्टकितेन प्रथयति मय्यनुरागं कपोलेन ॥ १४ ॥

शकुन्तला—हला, चिन्तिदं मए गीदवत्थु । ण क्खु सण्णिहिदाणि उण लेहणसाहणाणि । [हला चिन्तितं[1] मया गीतवस्तु[2] न[3] खलु सन्निहितानि पुनर्लेखनसाधनानि ।]

प्रियंवदा—इमस्सि सुओदरसुउमारे णलिणीपत्ते णहेहिं णिक्खित्तवण्णं करेहि । [एतस्मिञ्छुकोदरसुकुमारे नलिनीपत्रे नखैर्निक्षिप्तवर्णं कुरु ।]

शकुन्तला—(यथोक्तं रूपयित्वा) हला, सुणुद दाणिं संगदत्थं ण वेत्ति । [हला, शृणुतमिदानीं संगतार्थं न वेति ।]

उभे—अवहिदह्म । [अवहिते स्वः ।]

शकुन्तला—(वाचयति)

तुज्झ ण आणे हिअअं मम उण कामो दिवावि रत्तिम्पि ।
णिग्घिण तवइ वलीअं तुइ वुत्तमणोरहाइ अङ्गाइं ॥ १५ ॥
[तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।
निर्घृण तपति बलीयस्त्वयि वृत्तमनोरथाया[4] अङ्गानि ॥]

As she composes the words, her face, whose one creeper-like eye-brow is raised, discloses [her] affection for me with the horripilated cheek. 14

Śakuntalā—Dear, the substance of a song is thought out by me But materials of writing are really not at hand.

Priyamvadā—Make [the substance of the song] have [its] letters engraved with [your] nails on this lotus-leaf, delicate like a parrot's breast.

Śakuntalā—(*Gesticulating as said*) Friends, now hear whether it is of consistent meaning or not.

Both—We are attentive

Śakuntalā—(*Reads*)

I know not your heart, but Love, [O] ruthless one! exceedingly heats, even by day [and] at night, the limbs of mine, whose desires are centred in you 15

१-'चिन्तिदा मए गीदिआ (चिन्तिता मया गीतिका)' घ २ 'पत्थुअ (प्रस्तुतम्)' म ३ 'असण्णिहिदाणि (असंनिहितानि)' म. ४ 'अहिमुहमणोरह हिअअ (अभिमुखमनोरथ हृदयम्)' म. ५ 'मणोरहाइं (मनोरथानि)' न.

राजा—(सहसोपसृत्य)

> तपति तनुगात्रि मदनस्त्वामनिशं मां पुनर्दहत्येव ।
> ग्लपयति यथा शशाङ्कं न तथा हि कुमुद्वतीं दिवसः ॥ १६ ॥

सख्यौ—(विलोक्य सहर्षमुत्थाय ।) साअदं अविलम्बिणो मणोरहस्स । [स्वागतमविलम्बिनो मनोरथस्य ।]

(शकुन्तलाभ्युत्थातुमिच्छति)[२]

राजा—अलमलमायासेन ।

> संदष्टकुसुमशयनान्याशुक्लान्तबिसभङ्गसुरभीणि[१] ।
> गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति ॥ १७ ॥

अनसूया—इदो सिलातलेक्कदेसं अलङ्करेदु वअस्सो । [इतः शिलातलैकदेशमलङ्करोतु वयस्यः ।]

(राजोपविशति । शकुन्तला सलज्जा तिष्ठति)[३]

प्रियंवदा—दुवेणं पि वो अण्णोण्णाणुराओ पच्चक्खो । सहीसिणेहो उण मं पुणरुत्तवादिणिं करेदि । [द्वयोरपि युवयोरन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहः पुनर्मां पुनरुक्तवादिनीं करोति ।]

King—(*Hastily approaching*)

> You, [O] slender-limbed one ! Love heats; but me he incessantly burns The day does not, indeed, so cause the lotus-plant to fade as it does the moon 16

Friends—(*Observing and rising with joy*) Welcome to [the object of our friend's] desire, which makes no delay [in arriving].

(*Sakuntalā desires to rise*)

King—Off, off with your effort

> Your limbs, which have the bed of flowers sticking on to them, which have quickly crushed bracelets of lotus-stalks [and] whose suffering is great, do not deserve [to observe] the customary ceremony 17

Anasūyā—Let our friend grace a part of the stone-slab here.

(*The king sits down Śakuntalā remains bashful*)

Priyaṁvadā—Even to both of you your mutual affection is obvious But love for my friend makes me speak something superfluous or redundant

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१ 'क्लान्तविसभङ्गसुरभीणि' व-न-म-क. २ 'सलज्जा' क.

राजा—भद्रे नैतत् परिहार्यम्। विवक्षितं ह्यनुक्तमनुताप जनयति।

प्रियंवदा—आवण्णस्स विसअणिवासिणो जणस्स अत्तिहरेण रण्णा होदव्वं
९ त्ति एसो वो धम्मो। [[1]आपन्नस्य विषयनिवासिनो जनस्यार्तिहरेण राज्ञा भवि-
तव्यमित्येष युष्माकं धर्मः।]

राजा—नास्मात् परम किंचित् धर्मः।

१२ प्रियंवदा—तेण हि इअ णो पिअसही तुमं उद्दिसिअ इमं अवत्थन्तरं
भअवदा मअणेण आरोविदा। ता अरुहसि अब्भुववत्तीए जीविदं से अव-
लम्बिदुं। [तेन[2] हीयमावयो प्रियसखी त्वामुद्दिश्येदमवस्थान्तरं भगवता मदनेना-
१५ रोपिता। तदर्हस्यभ्युपपत्त्या जीवितमस्या अवलम्बितुम्।]

राजा—भद्रे, साधारणोऽयं प्रणय। सर्वथानुगृहीतोऽस्मि।

शकुन्तला—(प्रियंवदामवलोक्य) हला, किं अन्तेउरविरहपज्जुस्सुअस्स
१८ राएसिणो उवरोहेण। [हला, [3]किमन्तपुरविरहपर्युत्सुकस्य राजर्षेरुपरोधेन।]

King—Good lady, this should not be suppressed For what is wished to be said causes remorse if unsaid.

Priyamvadā—That the king should become the remover of the suffering of the distressed, living in his kingdom—this is your duty

King—Nothing higher than this

Priyamvadā—Well, then, this dear friend of ours has been reduced to this changed condition by divine Love with reference to you Therefore, it behoves you to sustain her life by [showing] favour.

King—Good lady, this prayer is common [to both of us] I am favoured in every way

Śakuntalā—(*Looking at Priyamvadā*) Dear, what is the [use of] pressing the royal sage, who is anxious owing to separation from his harem?

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१ अनुसूयावाक्यमेतद् म-पुस्तके. २ अनसूयावाक्यमतत् म-पुस्तके
३ 'अलं ते' म

राजा—

> इदमनन्यपरायणमन्यथा
> हृदयसंनिहिते हृदयं मम ।
> यदि समर्थयसे मदिरेक्षणे
> मदनबाणहतोऽस्मि हतः पुनः ॥ १८ ॥

अनसूया—वअस्स बहुवल्लहा राआणो सुणीअन्ति । जह णो पिअसही बन्धुअणसोअणिज्जा ण होइ तह णिव्वाहेहि । [वयस्य, बहुवल्लभा राजानः ६ श्रूयन्ते । यथा नौ प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्वाहय[2] ।

राजा—भद्रे, किं बहुना ।

> परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।
> समुद्ररसना[3] चोर्वी सखी च युवयोरियम् ॥ १९ ॥

उभे—णिव्वुद ह्म । [निर्वृते स्वः ।]

प्रियंवदा—(सदृष्टिक्षेपम् ।) अणसूए, जह एसो इदोदिण्णदिट्ठी उस्सुओ ३ मिअपोदओ मादरं अण्णेसदि । एहि । संजोएम ण । [(सदृष्टिक्षेपम्) अनसूये,

King—

If you, [O] lady who are near my heart, deem this heart, which is devoted to none else, as otherwise, [then, O] maiden of bewitching eyes, struck by Madana's arrows, I am struck again ! 18

Anasūyā—Friend, kings are reported to have many beloveds Act in such a way that our dear friend will not have to be pitied by her kinsmen

King—Good lady, why [say] much ?

Though possessed of many wives, two are the main-stays of my family—the earth, girded with seas and this friend of yours 19

Both—We are happy.

Priyamvadā—(*Casting about a glance*) Anasūyā, since this anxious young deer is casting its glances hither, [it] is seeking

१ अस्मात् श्लोकात् प्राक् 'सुन्दरि' इत्याधिक ब-पुस्तके. २ 'णिव्वह (निर्वह)' म; 'णिव्वत्तेहि (निर्वर्तय)' न. ३ 'वसना' न, 'रशना' म

यथैव [1]इतोदत्तदृष्टिरुत्सुको मृगपोतको मातरमन्विष्यति । एहि संयोजयाव एनम् ।]
(उभे प्रस्थिते)

शाकुन्तला—हला, असरण म्हि । अण्णदरा वो आअच्छदु । [हला, अशरणास्मि । अन्यतरा युवयोरागच्छतु ।।]

उभे—पुहवीए जो सरणं सो तुह समीवे वट्टइ । [पृथिव्या यः शरणं स तव समीपे वर्तते ।] (निष्क्रान्ते)

शाकुन्तला—कहं गदाओ ज्जेव । [कथम् गते एव ।]

राजा—अलमावेगेन । नन्वयमाराधयिता जनस्तव समीपे वर्तते ।

> किं शीतलैः क्लमविनोदिभिरार्द्रवातान्
> संचारयामि नलिनीदलतालवृन्तैः ।
> अङ्के निधाय करभोरु यथासुखं ते
> संवाहयामि चरणावुत पद्मताम्रौ ॥ २० ॥

शाकुन्तला—ण माणणीएसु अत्ताणं अवराहइस्सं । [न माननीयेष्वात्मानमपराधयिष्यामि ।] (उत्थाय गन्तुमिच्छति)

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its mother Come we shall help it join [its mother] *(Both start)*

Śakuntalā—Friends, I am helpless Let one of you come

Both—He, who is the help of the world, is at your side *(They go out)*

Śakuntalā—What ! Already gone

King—Enough of agitation Why, the person, your worshipper, is near you

> Shall I, with the cool fans of lotus leaves that remove fatigue, set in motion moist breezes ? Or shall I, [O] lady with soft and tapering thighs ! shampoo your feet, red like lotuses, so as to cause you pleasure, after placing them on my lap ? 20

Śakuntalā—I shall not allow myself to offend those who deserve respect. *(Rising up desires to go)*

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१ 'इदोदद्दो (इदस्तो)' म.

३ राजा—सुन्दरि, [1]अनिर्वाणो दिवसः । इयं च ते [2]समवस्था ।

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम् ।
कथमातपे गमिष्यसि परिबाधापेलवैरङ्गैः ॥ २१ ॥

(बलादेनां निवर्तयति)

शकुन्तला—पोरव, रक्ख विणअं । मअणसंतत्तावि ण हु अत्तणो पहवामि ।
३ [पौरव, रक्ष विनयम्[3] । मदनसंतप्ताऽपि न खल्वात्मनः प्रभवामि ।]

राजा—भीरु, अलं गुरुजनभयेन । दृष्ट्वा ते विदित[4]धर्मा तत्रभवान्नात्र दोषं ग्रहीष्यति कुलपतिः । अपि[5] च ।

गान्धर्वेण विवाहेन बह्व्यो राजर्षिकन्यकाः ।
श्रूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिताः ॥ २२ ॥

शकुन्तला—मुञ्च दाव मं । भूओ वि सहीजणं अणुमाणइस्सं । [मुञ्च तावन्माम् । भूयोऽपि सखीजनमनुमानयिष्यामि ।]

King—[O] beautiful one, the day is not cool [yet], and this is your condition !

Leaving the bed of flowers in which the covering of the bosom is formed of lotus-leaves, how will you go in the heat, with your limbs, incapable [of any strain] (*pelava*) owing to all-round (*pari*) suffering 21

(*Makes her return by force*)

Śakuntalā—[O] descendant of Puru ! have regard for decorum. I am really no mistress of myself though tormented by Love.

King—[O] timid one ! away with fear of the elders The revered Lord of the Group, who knows [all] duties, will not, on consideration, find fault with you Moreover,

Many daughters of kings and sages are reported to be married by the Gāndharva [form of] marriage, and they were congratulated by [their] fathers 22

Śakuntalā—Release me awhile I shall again ask my friends to consent [to it]

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१ 'अपरिनिर्वाण.' च-म. २ 'शरीरावस्था' च-न-म. ३ 'अविणअ (अविनयम्)' न-क ४ 'गृहीत' म ५ 'यत' म; 'अपि च' इति अधस्तनो द्वाविंशो श्लोकश्च इत्येतन्न दृश्यते क-पुस्तके.

राजा—भवतु । मोक्ष्यामि ।

शकुन्तला—कदा । [कदा ।]

राजा—

अपरिक्षतकोमलस्य [1]यावत्
कुसुमस्येव नवस्य षट्पदेन ।
अधरस्य पिपासता मया ते
सदयं सुन्दरि गृह्यते रसोऽस्य ॥ २३ ॥

(मुखमस्या उन्नमयितुमिच्छति । शकुन्तला परिहरति नाट्येन ।)

(नेपथ्ये ।) चक्कवाअवहुए, आमन्तेहि सहअरं । उवट्ठिआ रअणी । [चक्रवाकवधुके, आमन्त्रयस्व सहचरम् । उपस्थिता रजनी ।]

शकुन्तला—(ससंभ्रमम्) पोरव असंसअं मम सरीरवुत्तन्तोवलम्भस्स अज्जा गोदमी इदो एव्व आअच्छदि । दाव विडवन्तरिदो होहि । [(ससंभ्रमम्) पौरव, असंशयं मम शरीरवृत्तान्तोपलम्भायार्या गौतमीत एवागच्छति । [2]तावद्विटपान्तरितो भव ।]

राजा—तथा । (आत्मानमावृत्य तिष्ठति)

King—Well ! I shall release

Śakuntalā—When ?

King—

When the juice of this lower lip of yours, uninjured i e unkissed and [hence] delicate, is, [O] beautiful damsel, gently tasted by me, who am thirsty, like [the juice] of a fresh flower by a bee. 23

(*Desires to raise her face, Śakuntalā gesticulates avoidance*)

(Behind the curtain) Bride of Cakravāka, bid adieu to your mate The night has arrived

Śakuntalā—[O] descendant of Puru ! doubtless the venerable Gautamī is coming even in this direction to ascertain, the account of my body. Just be concealed behind the branches

King—[Just] so (*Stands concealing himself*)—

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१ 'तावत्' घ. २ 'जाव (यावत्)' क, 'ता (तस्मात्)' ग; 'ता (तत्)' क.

(ततः प्रविशति पात्रहस्ता गौतमी सख्यौ च)

सख्यौ—इदो इदो अज्जा गोदमी। [इत इत आर्या गौतमी।]

गौतमी—(शकुन्तलामुपेत्य) जादे, अवि लहुसदावाइं दे अङ्गाइं। [जाते १२ अपि लघुसतापानि तेऽङ्गानि।]

शकुन्तला—अज्जे, अत्थि मे विसेसो। [आर्ये, अस्ति मे विशेष।]

गौतमी—इमिणा दब्भोदएण णिराबाधं एव्व दे सरीरं भविस्सदि। (शिरसि १५ शकुन्तलामभ्युक्ष्य) वच्छे, परिणदो दिअहो। एहि। उडजं एव्व गच्छह्म। [अनेन ¹दर्भोदकेन निराबाधमेव ते शरीरं भविष्यति। (शिरसि शकुन्तलामभ्युक्ष्य) वत्से, परिणतो दिवस। एहि। उटजमेव गच्छामः।] (प्रस्थिता)

१८ **शकुन्तला**—(आत्मगतम्) हिअअ, पढमं एव्व सुहोवणदे मणोरहे कादरभावं ण मुञ्चसि। साणुसअविहडिअस्स कहं दे संपदं सदावो। (पदान्तरे स्थित्वा। प्रकाशम्) लदावलअ सदावहारअ आमन्तेमि तुमं भूओ वि परिभो-२१ अस्स। [(आत्मगतम्) हृदय, प्रथममेव सुखोपनते मनोरथे कातरभावं न मुञ्चसि। सानुशयाविघटितस्य कथं ते साम्प्रतं सतापः। (पदान्तरे स्थित्वा। प्रकाशम्) लतावलय सतापहारक, आमन्त्रये त्वा भूयोऽपि परिभोगाय।] (दुःखेन २४ निष्क्रान्ता शकुन्तला सहेतराभिः)

(*Then enters Gautamī with a vase in hand and the two friends*)

Friends—This way, this way, [may] venerable Gautamī [come].

Gautamī—(*Approaching Śakuntalā*) Child, do your limbs have their suffering lessened ?

Śakuntalā—Venerable lady, there is [some] improvement in me.

Gautamī—With this Darbha-water your body will be quite free from suffering (*Sprinkling Śakuntalā on the head*) Child, the day is ended Come, let us go to the cottage itself (*They set out*)

Śakuntalā—(*To herself*) [O] heart, just first, when [the object of your] desire easily presented itself, you do not give up timidity. Regretfully separated, how can your anguish be proper or justified ? (*Stopping at another step. Aloud*) [O]

१ 'सन्तिदब्भोदएण (शान्तिदर्भोदकेन)' म. २ विहडिअस्स (विहटितस्य) म.

राजा—(पूर्वस्थानमुपेत्य । सनिःश्वासम्) अहो विघ्नवत्य प्रार्थितार्थसिद्धय । मया हि

> मुहुरङ्गुलिसंवृताधरोष्ठं
> प्रतिषेधाक्षरविक्लवाभिरामम् ।
> मुखमंसविवर्ति पक्ष्मलाक्ष्याः
> कथमप्युन्नमितं न चुम्बितं तु ॥ २४ ॥

क्व नु खलु सम्प्रति गच्छामि । अथवा । इहैव प्रियापरिभुक्तमुक्ते लतावलये मुहूर्तं स्थास्यामि । (सर्वतोऽवलोक्य)

> तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियं
> क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैरर्पितः ।
> हस्ताद्भ्रष्टमिदं बिसाभरणमित्यासज्यमानेक्षणो
> निर्गन्तुं सहसा न वेतसगृहाच्छक्नोमि शून्यादपि ॥ २५ ॥

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bower of creepers, the remover of my sufferings[1] I take leave of you again for enjoyment (*Sakuntalā goes out with sorrow along with others*)

King—(*Approaching the former place With a sigh*) Oh ! [How] full of obstacles are the fulfilments of desired objects ! For by me,

> The face of the damsel, with eyes of lovely eyelashes, was though somehow raised, yet not kissed—[the face] which had its lower lip covered with fingers, which was distressed in [uttering] words of prohibition and [hence was] charming and which repeatedly turned towards the shoulders. 24

Where really shall I go now ? Or I shall stay just here for a time in the bower of creepers, which has been enjoyed and deserted by my beloved (*Looking all round*)

> This her flowery bed, pressed down by her body on a stone-slab, this faded love letter engraved on a lotus leaf with nails, this ornament [viz the bracelet] of the lotus stalk, slipped from her hand—with my eyes thus riveted [these on various objects] I am not able to go out, all of a sudden, from the cane—bower, though [it is] vacant. 25

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[1] ' शक्तोऽस्मि ' ख-क

(आकाशे ।) राजन्,

> सायंतने सवनकर्माणि संप्रवृत्ते
> वेदीं हुताशनवतीं परितः [1]प्रकीर्णाः ।
> छायाश्चरन्ति बहुधा भयमादधानाः
> संध्यापयोदकपिशाः पिशिताशनानाम् ॥ २६ ॥

राजा—[2]अयमहमागच्छामि । (निष्क्रान्तः)

इति तृतीयोऽङ्कः

(in the air) King !

> The evening sacrificial rite being commenced, the shadows [that is, shadowy figures] of evil spirits, reddish-brown as evening clouds [and] scattered around the altar, which possesses the fire [kindled], are stalking about, inspiring terror in various way.

King—Here I come. (*Goes out*)

END OF THIRD ACT

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१. 'प्रयस्ताः' न–म. २ 'अयमयम्' च–न–म.

चतुर्थोऽङ्कः

(ततः प्रविशतः कुसुमावचयं नाटयन्त्यौ सख्यौ)

अनसूया—हला पिअंवदे, जइ वि गन्धव्वेण [1]विवाहविहिणा णिव्वुत्तकल्लाणा सउन्दला अणुरूवभत्तुगामिणि संवुत्तेत्ति णिव्वुदं मे हिअअं, तहवि एत्तिअं चिन्तणिज्जं। [हला प्रियंवदे, यद्यपि गान्धर्वेण [1]विवाहविधिना निर्वृत्तकल्याणा शकुन्तलानुरूपभर्तृगामिनी संवृत्तेति निर्वृतं मे हृदयम्, तथाप्येतावच्चिन्तनीयम्।]

प्रियंवदा—कहं विअ। [कथमिव।]

अनसूया—अज्ज सो राएसी इट्ठिं परिसमाविअ इसीहिं विसज्जिओ अत्तणो णअरं पविसिअ अन्तेउरसमागदो इदोगदं वुत्तन्तं सुमरदि वा ण वेत्ति। [अद्य स राजर्षिरिष्टिं परिसमाप्य ऋषिभिर्विसर्जित आत्मनो नगरं प्रविश्यान्तःपुरसमागत इतोगतं वृत्तान्तं स्मरति वा न वेति।]

प्रियंवदा—वीसद्धा होहि। ण तादिसा आकिदिविसेसा गुणविरोहिणो होन्ति। किन्तु तादो दाणिं इमं वुत्तन्तं सुणिअ ण आणे किं पडिवज्जिस्सदि त्ति। [विस्रब्धा भव। न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति। किन्तु तात इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति।]

Fourth ACT

(*Then enter two friends gesticulating the gathering of flowers*)

Anasūya—Dear Priyamvadā, though my heart is comforted at the thought that (*sic*) Śakuntalā has become united with a worthy husband, her happiness having been achieved by the Gāndharva form of marriage, still this much is to be thought about

Priyamvadā—How possibly ?

Ansūyā—whether that sage-like king, who is dismissed to-day by the sages, having completed [their] sacrifice, would, after entering his capital [and being] united with the [ladies in his] harem, remember or not the event that happened here

Pryamvadā—Rest assured Distinguished forms like those do not belie [the expectations of] virtues [formed of them] But I do not know what father will now do after hearing of this affair

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१ 'विहिणा (विधिना) इत्येव क-पुस्तके

१५ अनसूया—जह अहं देक्खामि, तह तस्स अणुमदं भवे। [यथाहं पश्यामि, तथा तस्यानुमतं भवेत्।]

प्रियंवदा—कहं विअ। [कथमिव।]

१८ अनसूया—गुणवदे कण्णआ पडिवादणिज्जेत्ति अअं दाव पढमो सङ्कप्पो। तं जइ देव्वं एव्व सपादेदि ण अप्पआसेण किदत्थो गुरुअणो। [गुणवते कन्यका प्रतिपादनीयेत्ययं [1]तावत् प्रथमः सङ्कल्पः। तं यदि दैवमेव संपादयति
२१ तन्नप्रयासेन [2]कृतार्थो गुरुजनः।]

प्रियंवदा—एव्वं इदम्। (पुष्पभाजनं विलोक्य) सहि, अवइदाइं बलिकम्मपज्जत्ताइं कुसुमाइं। [एवमिदम्। (पुष्पभाजनं विलोक्य) सखि, अवचितानि
२४ बलिकर्मपर्याप्तानि कुसुमानि।]

अनसूया—णं सहीए सउन्दलाए सोहग्गदेवआ अच्चणीआ। [ननु [3]सख्याः शाकुन्तलायाः सौभाग्यदेवतार्चनीया।]

२७ प्रियंवदा—जुज्जदि। [युज्यते] (तदेव [4]कर्माभिनयतः)

(नेपथ्ये।) अयमहं भोः।

Anasūyā—So far as I see, it will be approved of by him.

Priyaṁvadā—How possibly ?

Anasūyā—That a daughter is to be given to a virtuous person-that is just the first purpose If fate itself accomplishes that, why, the elders have their object fulfilled without effort

Priyaṁvadā—So is this (*Looking at the basket of flowers*) Friend ! flowers, sufficient for the rite of worship, have been gathered.

Anasūyā—Why ! The [guardian] deity of friend Śakuntalā's good fortune has to be worshipped

Priyaṁvadā—It is correct (*Both gesticulate the same action*)

(Behind the curtain) Here I am, ho !

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१ 'तादस्स (तातस्य)' इत्यधिकमत्र म–पुस्तके. २ 'किदत्थो अअं (कृतार्थोऽयम्)' म. ३ पियसहीए (प्रियसख्याः) च–फ. ४ 'कर्मारभेते' च–न–म–क

अनसूया—(कर्णं दत्त्वा ।) सहि, अदिधीण विअ णिवेदिद । [सखि,
३० अतिथीनामिव निवेदितम्]

प्रियंवदा—ण उडजसण्णिहिदा सउन्दला [ननूटजसंनिहिता शकुन्तला ।]

अनसूया—अज्ज उण हिअएण असण्णिहिदा । होदु । अलं एत्तिएहिं
३१ कुसुमेहिं । [अद्य पुनर्हृदयेनासंनिहिता । भवतु । अलमेतावद्भिः कुसुमैः ।]
(प्रस्थिते)

(नेपथ्ये ।) आ अतिथिपरिभाविनि,

विचिन्तयन्ती यमनन्यमानसा
तपोधनं वेत्सि न मामुपस्थितम्
स्मरिष्यति त्वां न स बोधितोऽपि सन्
कथां प्रमत्तः प्रथमं कृतामिव ॥ १ ॥

प्रियंवदा—हद्धी हद्धी । अप्पिअं एव्व संवुत्तं । कस्सिं पि पूआरुहे अवरद्धा
सुण्णहिअआ सउन्दला । [हा धिक् हा धिक् । अप्रियमेव संवृत्तम् । कस्मिन्नपि
३२ पूजार्हेऽपराद्धा शून्यहृदया शकुन्तला ।]

अनसूया—(पुरोऽवलोक्य) ण हु जस्सिं कस्सिं पि । एसो दुव्वासो सुल
हकोवो महेसी । तह सविअ वेउलप्फुल्लदुव्वाराए गईए पडिणिउत्तो । [न खलु

Anasūyā—(*Giving her ear*) The announcement [is] like [that] of an honoured guest

Priyamvadā—Why ! Śakuntala is present in the cottage

Anasūyā—But to-day she is not present with her mind Well ! enough [are] these flowers (*They set out*) .

(Behind the curtain) Ah ! [you] affronter of a guest !

He, thinking of whom with [your] mind not [concentrated] on anybody else, you do not know i. e. take note of me, who am rich in penance [and] have stood or arrived near, will not remember you even when he is reminded [by you], like a drunken man the talk previously made

Priyamvadā—Oh, alas ! oh, alas ! a very unpleasant thing has happened The absent minded Śakuntala has offended some person deserving worship

Anasūyā—(*Looking forward*) Not, indeed, some [mere] ordinary person. This is Durvasas, the easily-irritable great

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१ 'अदिधिणा (अतिथिना)' व २ 'तपोनिधिम्' म.

६ यस्मिन् कस्मिन्नपि । एष दुर्वासा: सुलभकोपो महर्षि: । तथा शप्त्वा [1]वेगबलोत्फुल्ल दुर्वारया गत्या प्रतिनिवृत्तः ।]

प्रियंवदा—को अण्णो हुदवहादो दहिदुं पहवदि । गच्छ । पादेसु पणमिअ

९ णिवत्तेहि णं जाव अहं अग्घोदअं उवकप्पेमि । [कोऽन्यो हुतवहाद्दग्धुं प्रभवति । गच्छ । पादयोः प्रणम्य निवर्तयैनं यावदहमर्घोदकमुपकल्पयामि ।]

अनसूया—तह [तथा ।] (निष्क्रान्ता)

१२ प्रियंवदा—(पदान्तरे स्खलितं निरूप्य) अम्मो । आवेअक्खलिदाए पब्भट्ठं मे अग्गहत्थादो पुप्फभाअणं । [अहो । [2]आवेगस्खलितया प्रभ्रष्टं [3]ममाग्रहस्तात् पुष्पभाजनम् ।] (पुष्पोच्चयं रूपयति)

१५ (प्रविश्य) अनसूया—सहि, पकिदिवक्को सो कस्स अणुणअं पडिगेण्हदि । किं वि उण साणुक्कोसो किदो । [सखि, प्रकृतिवक्रः स कस्यानुनयं प्रतिगृह्णाति किमपि पुनः सानुक्रोशः कृतः ।]

१८ प्रियंवदा—(सस्मितम्) तस्सिं बहु एदं पि । कहेहि । [तस्मिन् बह्वेतदपि । कथय ।]

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sage Having cursed in that way he returned with a gait, quick, impetuous and difficult to be checked

Priyaṁvadā—Who else but fire is able to burn. Go [and], bowing at his feet, persuade him to return, whilst I make ready the water for worship

Anasūyā—As you say. (*Goes out*)

Priyaṁvadā—*Gesticulating stumbling at another step*) Oh ! the basket of flowers has dropped from the pālm of my hand, as I stumbled in agitation (*Acts the gathering of flowers*)

(*Entering*) **Anasūyā**—Friend, perverse or crooked by nature whose entreaty does he accept ? But he was made to show compassion a little

Priyaṁvadā—(*With a smile*) In him even this is much. Tell [me].

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१ 'वेअवलुफुल्लाए दुव्वाराए (वेगवलोत्फुल्लया दुर्वारया)' न; 'वेअचडुलुप्फुल्ल-दुव्वाराए (वेगचटुलोत्फुल्लदुर्वारया)' च, 'वेअचलुप्फुल्लदुन्वारगदीए (वेगचलोत्फुल्लदुर्वारया)' क; 'आवेअपक्खलिदाये गईए (आवेगस्खलितया गत्या)' च-न. २ 'हस्तात्' घ.

अनसूया—जदा अणुणीदो णिवत्तिदु इच्छदि तदा विण्णविदो मए । २१ भअवं, पढम त्ति पेक्खिअ अविण्णादतवप्पहावस्स दुहिदुजणस्स भअवदा एक्को अवराहो मरिसिदव्वोत्ति । [[1]यदानुनीतो निवर्तितु नेच्छति तदा विज्ञापितो मया । भगवन्, [2]प्रथममिति प्रेक्ष्याविज्ञाततप प्रभावस्य दुहितृजनस्य भगवतैकोऽप २४ राधो मर्षितव्य इति ।]

प्रियंवदा—तदो तदो । [ततस्तत ।]

अनसूया—तदो मे वअणं अण्णहा भविदु णारिहदि । किंदु अहिण्णाणाभर २७ णदसणेण सावो णिवत्तिस्सदि त्ति मन्तअन्तो एव्व अन्तरिहिदो । [ततो मे वचनमन्यथा भवितु नार्हति । [3]किन्त्वभिज्ञानाभरणदर्शनेन शापो निवर्तिष्यत इति मन्त्रयमाण [4]एवान्तर्हित ।]

३० प्रियंवदा—सक्क दाणिं अस्ससिदु । अत्थि तेण राएसिणा सपत्थिदेण सणामहेअङ्किअ अङ्गुलीअअ सुमरणीअत्ति सअ पिणद्ध । तस्सिं साहिणोवाओ सउन्दला भविस्सदि । [शक्यमिदानीमाश्वसितुम् । अस्ति तेन राजर्षिणा सप्र ३३ स्थितेन स्वनामधेयाङ्कितमङ्गुलीयकं स्मरणीयमिति स्वय पिनद्धम् । तस्मिन् [5]स्वाधी-

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Anasūyā—When, being entreated, he wished not to return, then he was thus requested by me Divine Sir! seeing that [she has committed such offence] for the first time, the one offence of the daughter, who does not know the power of penance, should be pardoned by your holiness

Priyaṁvadā—Then, further

Anasūyā—Then, [1]while just saying this—My word does not deserve to be otherwise, but the curse will cease at the sight of an ornament of recognition—he disappeared

Priyaṁvadā—It is now possible to take consolation There is a ring, stamped with his own name, fastened [on Śakuntalā's finger] as a souvenir by the royal sage himself when he started In that Śakuntala will have the remedy in her power.

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१ 'अणुणीदो (अनुनीत)' इत्येतन्नास्ति घ-न-क-पुस्तकेषु. २ 'पुव्वमत्ति (पूर्वमति)' म ३ 'अहिण्णाणदसणेण (अभिज्ञानदर्शनेन)' म. ४ 'सअ (स्वय)' घ-न-क ५ 'साहिणो उवाओ (स्वाधीन उपाय)' म.

नोपाया शकुन्तला भविष्यति ।]

अनसूया—सहि, एहि । देवकज्जं दाव से णिव्वत्तेम्ह । [सखि, एहि । देव-
३६ कार्यं तावदस्या निर्वर्तयाव ।] (परिक्रामत.)

प्रियंवदा—(विलोक्य) अणसूए, पेक्ख दाव । वामहत्थोवहिदवअणा
आलिहिदा विअ पिअसही । भत्तुगदाए चिन्ताए अत्ताण पि ण एसा विभावेदि ।
३९ किं उण आअन्तुअं । [(विलोक्य) अनसूये, पश्य तावत् । वामहस्तोपहि-
तवदनालिखितेव प्रियसखी । भर्तृगतया चिन्तयात्मानमपि नैषा विभावयति । किं
पुनरागन्तुकम् ।]

४२ **अनसूया**—पिअंवदे, दुवेणं एव्व णो मुहे एसो वुत्तन्तो चिट्ठदु । रक्खिदव्वा
क्खु पकिदिपेलवा पिअसही । [प्रियंवदे, द्वयोरेव नौ मुखे एष वृत्तान्तस्तिष्ठतु ।
रक्षितव्या खलु प्रकृतिपेलवा प्रियसखी ।]

४५ **प्रियंवदा**—को णाम उण्होदएण णोमालिअं सिञ्चदि । [को [1]नामोष्णोदकेन
नवमालिकां सिञ्चति ।] (उभे निष्क्रान्ते)

इति [2]विष्कम्भकः

४८ (ततः प्रविशति सुप्तोत्थितः शिष्यः)

शिष्य—वेलोपलक्षणार्थमादिष्टोऽस्मि तत्रभवता प्रवासादुपावृत्तेन काश्यपेन ।

Anasūyā—Friend ! come Let us just perform her worship of the deity (*They both walk round*)

Priyamvadā—(*Espying*) Anasūyā ! just see. Our friend is as though drawn in a picture, with her face resting on her left hand. Owing to her contemplation regarding her husband she is not conscious of even herself, what then of a guest ?

Anasūyā—Priyamvadā ! let this incident rest in the mouth of us two only. Our dear friend, naturally [so] delicate, should indeed, be spared

Priyamvadā—Who possibly (*nāma*) would sprinkle the Navamālikā with hot water ? (*Both go out*)

END OF THE PRELUDE

(*Then enters a pupil who has risen from sleep*)

Pupil—I am commanded by his reverence Kāśyapa, who has returned from [his] journey to ascertain the time Going out into the open air (*prakāśam*) I shall just observe as to how much of the

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१ 'दाणिं (इदानीम्)' च-ञ-म-क. २ 'प्रवेशकः.' म.

[1]प्रकाशं निर्गतस्तावदवलोकयामि कियदवशिष्टं रजन्या इति । (परिक्रम्यावलोक्य
५१ च) हन्त प्रभातम् । तथा हि ।

यात्येकतोऽस्तशिखरं पतिरोषधीना-
[2]माविष्कृतारुणपुरःसर एकतोऽर्कः ।
तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु ॥ २ ॥

अपि च ।

अन्तर्हिते शशिनि सैव कुमुद्वती मे
दृष्टिं न नन्दयति संस्मरणीयशोभा ।
इष्टप्रवासजनितान्यबलाजनस्य
दुःखानि नूनमतिमात्रसुदुःसहानि[3] ॥ ३ ॥

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night remains (*Going round and observing*) Oh! it is dawn For,

On one side the lord of the herbs [viz the moon] goes to the summit of the setting-mountain, on the other [rises] the sun, who has manifested Aruna, his forerunner By the simultaneous fall and rise of the two luminaries, the world is as though instructed in the [various] changes of its condition 2

Moreover,

The moon having disappeared, the same lotus-plant, whose beauty has [now] become an object of memory [only], no [longer] gladdens my sight The sorrows of women folk, produced by the departure [on a journey] of loved persons, are, indeed, beyond measure, very hard to bear 3

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१ 'प्रकाशे' म. २ 'आविष्कृत' न-क ३ न दृश्यतेऽयं श्लोकः क-पुस्तके । केषुचित् पुस्तकेषु श्लोकादस्मादनन्तरम्

कर्कन्धूनामुपरि तुहिनं रञ्जयत्यग्रसन्ध्या
दार्भं मुञ्चत्युटजपटलं वीतनिद्रो मयूरः ।
वेदिप्रान्तात् खुरविलिखितादुत्थितश्चैष सद्यः
पश्चादुच्चैर्भवति हरिणः स्वाङ्गमायच्छमानः ॥

अपि च—

पादन्यासं क्षितिधरगुरोर्मूर्ध्नि कृत्वा सुमेरोः
क्रान्तं येन क्षपिततमसा मध्यमं धाम विष्णोः ।
सोऽयं चन्द्रः पतति गगनादल्पशेषैर्मयूखै-
रत्यारूढिर्भवति महतामप्यपभ्रंशनिष्ठा ॥

इत्यधिको ग्रन्थ आयाति स्वपन्

(प्रविश्या[1]पटीक्षेपेण) अनसूया—जइ वि णाम विसअपरम्मुहस्स जणस्स एद ण विदिअं तह वि तेण रण्णा सउन्दलाए अणज्ज आअरिदं । [[2]यद्यपि ३ नाम विषयपराङ्मुखस्य[3] जनस्यैतन्न विदितं तथापि तेन राज्ञा शकुन्तलायामनार्यमाचरितम्[4] ।]

शिष्यः—यावदुपस्थिता होमवेला गुरवे णिवेदयामि । (निष्क्रान्तः)

६ अनसूया—पडिबुद्धा वि किं करिस्सं । ण मे उइदेसु वि णिअकरणिज्जेसु हत्थपाआ पसरन्ति । कामो दाणिं सकामो होदु जेण असच्चसंधे जणे सुद्धहिअआ सही पदं कारिदा । अहवा दुव्वाससो सावो एसो विआरेदि । अण्णहा कहं सो राएसी तारि-
९ साणि मन्तिअ एत्तिअस्स कालस्स लेहमेत्तं पि ण विसज्जेदि । ता इदो अहिण्णाणं अङ्गुलीअअं से विसज्जेम । दुक्खसीले तवस्सिजणे को अब्भत्थीअदु । ण सहीगामी दोसो त्ति ववसिदा वि ण पारेमि पवासपडिणिउत्तस्स तादकण्णस्स दुस्सन्तपरिणीदं आवण्णसत्तं सउन्दलं णिवेदिदुं । इत्थगए अम्हेहिं
१२ किं णु खु करणिज्जं । [प्रतिबुद्धापि किं करिष्यामि । न म उचितेष्वपि [5]निजकरणीयेषु हस्तपादं प्रसरति । काम इदानीं सकामो भवतु येनासत्यसंधे जने
१५ [6]शुद्धहृदया सखी पदं कारिता । अथवा दुर्वाससः [7]शाप एव विकारयति[8] । अन्यथा

(*Entering with a toss of the curtain*)

Anasūyā—Though this may not be known to a person, who is averse to [objects [of enjoyment], still that king has acted dishonourably towards Śakuntalā

Pupil—I shall just report to the preceptor the time for the sacrifice, which has arrived (*Goes out*)

Anasūyā—What shall I do, even when I have awaked [from sleep]? My hands and feet do not move even towards my usual duties Let Love now be possessed of his wish,—[Love] by whom [our] pure-minded friend was made to resort to a man who is false to his promise Or this is the curse of Durvāsas that is working change Otherwise, how does that

१ 'पटाक्षेपेण' व २ 'एवं अ णाम (एवं च नाम)' म; 'एव णाम (एवं नाम)' व. ३ 'परम्मुहस्स वि इमस्स जनस्य ण एद ण विदिअ (पराङ्मुखस्यापीस्य जनस्य नेतन विदितम्)' व; 'परम्मुहस्य वि (पराङ्मुखस्यापि)' सं. ४ 'इति' इत्यधिक व-पुस्तके ५ 'णिअ (निज)' इत्येतन्न दृश्यते म-पुस्तके. ६ 'सुण्ण (शून्य)' न-म ७ 'कोपो (कोप.)' न-म. ८ 'विआरेदि (विकरोति)' म

कथं स राजर्षिस्तादृशानि मन्त्रयित्वैतावत कालस्य लेखमात्रमपि न विसृजति। तदितोऽभिज्ञानमङ्गुलीयकं तस्य विसृजाव । दुःखशीले तपस्विजने कोऽभ्यर्थ्य-
१८ ताम् । [1]ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनिवृत्तस्य तातकाश्यपस्य दुष्यन्तपरिणीतामापन्नसत्त्वां शकुन्तलां निवेदयितुम् । इत्थंगतेऽस्माभिः किं नु खलु करणीयम् ।]

२१ (प्रविश्य) प्रियंवदा—(सहर्षम्) सहि, तुवर तुवर सउन्दलाए पत्थाणकोदुअं णिव्वत्तिदुं । [सखि, त्वरस्व त्वरस्व शकुन्तलायाः प्रस्थानकौतुकं निर्वर्तयितुम् ।]

२४ अनसूया—सहि, कहं एदं । [सखि, कथमेतत्]

प्रियंवदा—सुणाहि । दाणिं [2]सुहसइदपुच्छिआ सउन्दलासआसं गदम्हि । [शृणु । इदानीं सुखशयितप्रच्छिका शकुन्तलासकाशं गतास्मि ।]

२७ अनसूया—तदो तदो । [ततस्ततः]

प्रियंवदा—दाव एण लज्जावणदमुहिं परिस्सजिअ सअं तादकस्सवेण एव्वं अहिणन्दिदं । दिट्ठिआ धूमाउलिददिट्ठिणो वि जजमाणस्स पावए एव्व आहुदि

royal sage, having said [sweet] things of that kind, not send even a letter for such a [long] time? Therefore, we shall send him from here the recognition ring Among ascetics, habituated to hardships, who is to be requested? Because the blame lies with my friend I am not able, though I have made up my mind, to report to father Kasyapa, who has returned from [his] journey, that Śakuntalā has been married by Dusyanta and is pregnant What may, indeed, be done by us when matters have gone to this?

(Entering) **Priyamvadā**—*(With joy)* Friend, make haste make haste to perform the auspicious rite at Śakuntalā's departure

Anasūyā—Friend, how is this?

Priyamvadā—Listen I had just gone to Śakuntalā to inquire [whether she had enjoyed] a comfortable sleep

Anasūyā—Then, (what) then?

Priyamvadā—Just then, father Kāsyapa, having embraced her, whose head hung down through shame, himself thus

१ 'ण च (न च)' म २ 'सुहसइद पुच्छिदुं (सुखशयितं प्रष्टुं)' च.

३० पडिदा। वच्छे, सुसिस्सपरिदिण्णा विअ विज्जा असोअणिज्जासि संवुत्ता। अज्ज एव्व इसिरक्खिद तुमं भत्तुणो सआसं विसज्जेमि त्ति। [तावदेनां लज्जावनतमुखीं परिष्वज्य [1]स्वयं तातकाश्यपेनैवमभिनन्दितम्। दिष्ट्या [2]धूमाकुलितदृ-
३३ ष्टेरपि यजमानस्य पावक एवाहुतिः पतिता। वत्से, सुशिष्यपरिदत्तेव विद्याशोचनीयासि संवृत्ता[3]। अद्यैव ऋषिरक्षितां त्वां भर्तुः सकाशं विसृजामीति।]

अनसूया—अह केण सूइदो तादकस्सवस्स वुत्तन्तो। [अथ केन
३६ [4]सूचितस्तातकाश्यपस्य वृत्तान्तः।]

प्रियंवदा—अग्गिसरणं पविट्ठस्स सरीरं विणा छन्दोमईए वाणिआए। [अग्निशरणं प्रविष्टस्य शरीरं विना [6]छन्दोमय्या वाण्या।]

३९ **अनसूया**—(सविस्मयम्) कहेहि। [कथय कथय।]

प्रियंवदा—(संस्कृतमाश्रित्य)

दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः।
अवेहि तनयां ब्रह्मन्नग्निगर्भां शमीमिव ॥ ४ ॥

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pronounced his congratulations · 'Fortunataly, the oblation of the sacrificer, although his sight was obscured by smoke, has fallen straight into the fire [My] child ! Like learning imparted to a good pupil, you have become an object of no grief This very day I send you to your husband, protested by hermits'

Anasūyā—But by whom was the matter suggested to father Kāśyapa ?

Priyamvadā—By an utterance in metre without a body, as he entered the fire-chamber

Anasūyā—(*With wonder*) Tell, (do) tell

Priyamvadā—(*Resorting to Sanskrit*)

Know, [O] Brāhmana, that your daughter holds, for the welfare of the world, the lustre deposited by Dusyanta, like the Śamī tree, which is pregnant with fire 4

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१ नास्तीदं न-म-पुस्तकयोः २ 'धूमावरुद्ध (धूमावरुद्ध)' म ३ 'सम' इत्यधिकमस्मात् प्राग् म-पुस्तके ४ पडिरक्खिद (प्रतिरक्षिता)' व-क, 'परिग्गहीदं (परिगृहीता)' म. ५ 'आचक्खिदो अअ (आख्यातोऽयम्)' म. ६ 'छन्दोवदीए (छन्दोवत्या)' म.

अनसूया—(प्रियंवदामाश्लिष्य) सहि, पिअं मे पिअं मे। किंदु अज्ज एव्व सउन्दला णीअदित्ति उक्कण्ठासाहारणं परितोसं अणुहोमि। [सखि, प्रियं मे
३ प्रियं मे। किन्त्वद्यैव शकुन्तला नीयत इत्युत्कण्ठा[1]साधारणं परितोषमनुभवामि।]

प्रियंवदा—सहि, वअं दाव उक्कण्ठं विणोदइस्सामो। सा तवस्सिणी णिव्वुदा होदु। [सखि, आवां तावदुत्कण्ठां विनोदयिष्यावः। सा तपस्विनी निर्वृता
६ भवतु।]

अनसूया—तेण हि एदस्सिं चूदसाहावलम्बिदे णालिएरसमुग्गए एतण्णिमित्तं एव्व कालन्तरक्खमा णिक्खित्ता मए केसरमालिआ। तं तुमं
९ हत्थसंणिहिदं करेहि। जाव अहं पि से गोरोअणां तित्थमित्तिअं दुव्वाकिसलआणि त्ति मङ्गलसमालम्भणाणि विरएमि। [तेन ह्येतस्मिंश्चूतशाखावलम्बिते नालिकेरसमुद्गक एतन्निमित्तमेव कालान्तरक्षमा निक्षिप्ता मया केसरमालिका।
१२ तां[2] त्वं हस्तसंनिहितां कुरु। यावदहमपि तस्यै गोरोचनां[3] तीर्थमृत्तिकां दूर्वाकिसलयानीति मङ्गलसमालम्भनानि विरचयामि।]

प्रियंवदा—तह करीअदु। [तथा क्रियताम्।]

१५　　(अनसूया निष्क्रान्ता। प्रियंवदा नाट्येन सुमनसो गृह्णाति)

Anasūyā—(*Embracing Priyamvada*) Friend, joy to me, joy to me But, because Sakuntalā is being taken away just to-day, I feel satisfaction in common with anxiety.

Priyamvadā—Friend, we for ourselves shall divert our anxiety Let that poor [girl] be happy

Anasūyā—Well, then, in this cocoa nut basket, suspended on the mango-branch, I have, for this very purpose, kept a Bakula garland, capable of [lasting fresh for] the intervening [period of] time. Take you that in your hand In the meanwhile I too prepare the auspicious decorations such as Gorocanā, clay from holy places and sprouts of Durvā-grass

Priyamvadā—Let it be so done

(Anasūyā goes out Priyamvadā gesticulates taking the flowers)

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१ 'साहारणो मे परितोसो (साधारणो मे परितोषः)' अ. २ 'तं इमं (तदिमाम्)' व-न-क. ३ 'मअरोअणं तित्थमित्तिअं (मृगरोचनां तीर्थमृत्तिकां)' व-न-क.

गोतमी शारंगरव शा२, मिश्रो

(नेपथ्ये ।) [1]गौतमि, आदिश्यन्तां शार्ङ्गरवमिश्राः शकुन्तलानयनाय ।

प्रियंवदा—(कर्णं दत्वा) अणसूए, तुवर तुवर । एदे क्खु हत्थिणाउरगामिणो
१८ इसीओ सद्दावीअन्ति । [अनसूये, त्वरस्व त्वरस्व । एते खलु हस्तिनापुरगामिण ऋषयः शब्दाय्यन्ते ।]

(प्रविश्य समालम्भनहस्ता) अनसूया—सहि, एहि । गच्छम्ह [सखि, एहि ।
२१ गच्छाव' ।] (परिक्रामतः)

प्रियंवदा—(विलोक्य) एसा सुज्जोदए एव्व सिहामज्जिदा पडिच्छिदणीवारहत्थाहिं सोत्थिवाअणिआहिं तावसीहिं अहिणन्दीअमाणा सउन्दला चिट्ठइ ।
२४ उवसप्पम्ह णं [एषा सूर्योदय एव [2]शिखामज्जिता [3]प्रतिष्ठितनीवारहस्ताभिः स्वस्तिवाचनिकाभिस्तापसीभिरभिनन्द्यमाना शकुन्तला तिष्ठति । उपसर्पाव एनाम् ।]
(उपसर्पतः)

२७ (ततः प्रविशति यथोद्दिष्टव्यापारासनस्था शकुन्तला)

तापसीनामन्यतमा—(शकुन्तलां प्रति) पुत्तिआए, भत्तुणो बहुमाणसूअअं महादेईसद्दं लहेहि । [पुत्रिके, भर्तुर्बहुमानसूचकं महादेवीशब्दं लभस्व ।] महाराणी

(Behind the curtain) Gautami, let Śārngarava and others be directed to bring or escort Śakuntalā

Priyamvadā—(*Listening*) Anasūyā, make haste, make haste. Here, indeed, the sages, going to Hastināpura, are being called

(*Entering with decorations in hand*) **Anasūyā**—Friend, come Let us go (*They walk round*)

Priyamvadā—(*Looking*) Here stands Śakuntalā, who has bathed overhead just at sun-rise and who is being congratulated by the hermit-women, who possess wild rice placed in their hands and are pronouncing benedictions Let us approach her. (*They move near*)

(*Then enters Śakuntalā resting on a seat and engaged as described*)

One of the Hermit-Women —Daughter, may you obtain the title 'Great Queen,' indicative of your husband's high esteem [of you]

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१ अस्य वाक्यस्य स्थाने 'क्व ते शार्ङ्गरवमिश्राः.' इति वाक्यं पठति म–पुस्तकम्.

२ 'सिहामज्जिदा (शिखामग्ना)' म, 'सिहामज्जिता (शिखामार्जिता)' व.

३ 'पडिच्छ (प्रतीष्ट)' म.

३० द्वितीया—वच्छे, वीरप्पसविणी होहि। [वत्से, वीरप्रसविनी भव।]

तृतीया—जादे भत्तुणो बहुमदा होहि। [जाते भर्तुर्बहुमता भव।] (आशिषो दत्त्वा गौतमीवर्जं निष्क्रान्ताः)

३३ सख्यौ—(उपसृत्य) सहि, सुहमज्जणं दे होदु। [सखि, [1]सुखमज्जनं ते भवतु।]

शकुन्तला—साअदं मे सहीणं। इदो णिसीदह। [स्वागतं मे सख्योः। ३६ इतो निषीदतम्।]

उभे—(मङ्गलपात्राण्यादाय। उपविश्य) हला, सज्जा होहि। जाव मङ्गलसमालम्भणं विरएम। [हला, सज्जा भव। यावन्मङ्गलसमालम्भनं विरचयावः।]

३९ शकुन्तला—इदं पि बहु मन्तव्वं। दुल्लहं दाणिं मे सहीमण्डणं भविस्सदि। [2]इदमपि बहु मन्तव्यम्। दुर्लभमिदानीं मे सखीमण्डनं [3]भविष्यति।] (बाष्पं विसृजति)

४२ उभे—सहि, उइअं ण दे मङ्गलकाले रोदिदुं। [सखि, उचितं न ते मङ्गलकाले रोदितुम्।]

Second—Child, may you give birth to a hero

Third—Darling, may you be highly thought of by [your] husband

(After bestowing blessings, all go out except Gautami)

Friends—*(Approaching)* May a happy bath be to you

Śakuntalā—Welcome to my friends Sit here

Both—*(Taking up the boats of auspicious things and sitting down)* Dear, be ready We shall just perform your auspicious decoration

Śakuntalā—Even this is to be highly valued. Decoration by my friends will now be rare for me. *(Sheds tears)*

Both—Friend, it is not proper for you to weep on an auspicious occasion *(Wiping of the tears they act decorating)*

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१ 'सुमज्जणं (सुमज्जनम्)' म, 'सुहमज्जणं (सुखमार्जनम्)' च. २ 'उइदंपि (उचितमपि)' म ३ 'इति' इत्यधिकमत्र न-पुस्तके'

प्रियंवदा—आहरणोइदं रूवं अस्समसुलहेहिं पसाहणेहिं विप्पआरीअदि[1]।
४५ [आभरणोचितं रूपमाश्रमसुलभैः प्रसाधनैर्विप्रक्रियते[1] ।]

(प्रविश्योपायनहस्तौ) **ऋषिकुमारकौ**—इदमलङ्करणम् । अलंक्रियतामत्रभवती ।

(सर्वा विलोक्य विस्मिता)

४८ **गौतमी**—वच्छ णारअ, कुदो एदं । वत्स नारद, कुत एतत् ।]

प्रथमः—तातकाश्यपप्रभावात् ।

गौतमी—किं माणसी सिद्धी । [किं मानसी सिद्धि[2] ।]

५१ **द्वितीय**—न खलु श्रूयताम् । तत्रभवता वयमाज्ञप्ता शाकुन्तलाहेतोर्वनस्पतिभ्यः कुसुमान्याहरतेति । तत इदानीं

क्षौमं केनचिदिन्दुपाण्डु तरुणा [3]माङ्गल्यमाविष्कृतं
निष्ठ्यूतश्चरणोप[4]भोगसुलभो लाक्षारसः केनचित् ।
अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितै-
र्दत्तान्याभरणानि नः[5] किसलयोद्भेदप्रतिद्वन्द्विभिः ॥ ५ ॥

Priyamvadā—The beauty that deserves ornaments is marred by decorations easily available in a hermitage

(*Entering with presents in hands*) **Two Hermit-Youth**—Here is decoration Let her lady-ship be adorned.

(*All are amazed at the sight*)

Gautamī—Child Nārada, whence is this ?

First—From father Kāśyapa's prowess

Gautamī—Is it a mental creation ?

Second—Not indeed. Listen We were ordered by his reverence thus. 'Bring flowers from the lordly trees for the sake of Śakuntalā.' Then now,

An auspicious silk-garment, white like the moon, was exhibited by a certain tree Lac-juice, suited for the use of the feet, was exuded by another. From others were presented to us ornaments by the palms of wood-nymphs, protruded as far as the wrist [lit the joint] and emulating the sprouting of delicate leaves. 5

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१ 'विप्पआरीअदि (विप्रकार्यते)' थ-न-क. २ 'सिद्दी (सिद्धिः)' म. ३ 'मंगल्यम्' म. ४ 'उपयोग' म; 'उपरागसुभग' इत्यपि पाठः ५ 'तत्किसलयो०' थ-न-म-क.

प्रियंवदा—(शकुन्तलां विलोक्य) हला, इमाए अब्भुववत्तीए सूइदा दे भत्तुणो गेहे अणुहोदव्वा राअलच्छी। [हला अनयाभ्युपपत्त्या सूचिता ते १ भर्तुर्गेहेऽनुभवितव्या [1]राजलक्ष्मी.।]

(शकुन्तला व्रीडा रूपयति)

६ प्रथम —गौतम, एह्येहि । [2]अभिषेकावतीर्णाय काश्यपाय वनस्पतिसेवां निवेदयाव ।

द्वितीय —तथा । (निष्क्रान्तौ)

९ सख्यौ—अए अणुवहुत्तभूसणो अअं अणो। चित्तकम्मपरिअएण अङ्गेसु दे आहरणविणिओअं करेह्म । [अये, [3]अनुपयुक्तभूषणोऽयं जनः । चित्रकर्मपरिचये-नाङ्गेषु त आभरणविनियोगं कुर्वः[4] ।]

१२ शकुन्तला—जाणे वो णेउणं । [जाने वां नैपुणम् ।]

(उभे नाट्येनालङ्कुरुतः)

(ततः प्रविशति स्नानोत्तीर्णः काश्यपः)

Pryamvada—(*Looking at Śakuntalā*) Dear, by this condescension is indicated the royal fortune to be enjoyed by you in [in your] husband's house.

(*Śakuntalā gesticulates bashfulness*)

First—Gautama, come, come ! Let us report the service of the trees to Kaśyapa, who has descended for his bath.

Second—[Just] so. (*They go out*)

Friends—Oh ! We [lit. this person] have never used ornaments. By our acquaintance with the art of painting we shall make the arrangement of ornaments on your limbs

Śakuntalā—I know your skill.

(*Both are decorating her*)

(*Then enters Kāśyapa who has come up from bathing*)

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१ "राअलच्छि त्ति (राजलक्ष्मीरिति)" न-ध २ 'अभिषेकोत्तीर्णाय' ध-न-क. ३ 'अणुवजुत्त (अनुपयुक्त)' न-म. ४ 'करेदि (करोति)' म.

काश्यपः—

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया
कण्ठः स्तम्भितबाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम् ।
वैक्लव्यं मम तावदीदृशमहो स्नेहादरण्यौकसः
पीड्यन्ते गृहिणः कथं नु[1] तनयाविश्लेषदुःखैर्नवैः ॥ ६ ॥

(परिक्रामति)

सख्यौ—हला सउन्दले, अवसिदमण्डणासि । परिधेहि संपदं खोमजुअलं ।
३ [हला शकुन्तले, अवसितमण्डनासि । परिधत्स्व सांप्रतं क्षौमयुगलम् ।]

(शकुन्तलोत्थाय परिधत्ते)

गौतमी—जादे, एसो दे आणन्दपरिवाहिणा चक्खुणा परिस्सजन्तो विअ
६ गुरु उवट्ठिदो । आआरं दाव पडिवज्जस्स । [जाते, एष त आनन्दपरिवाहिणा[3] चक्षुषा परिष्वजमान इव गुरुरुपस्थितः । आचारं तावत् प्रतिपद्यस्व ।]

शकुन्तला—(सव्रीडम्) ताद, वन्दामि । [तात, वन्दे ।] (वन्दते)
९ काश्यपः—वत्से,

Kās'yapa—

At the thought that (*iti*) Śakuntalā will go to-day, my heart is deeply (*sam*) touched with anxiety. My throat is choked with the flow of tears checked [therein]. My perception is paralyted with grief. If such, oh! is the affliction, through affection, of even me whose abode is the forest, how [bitterly] might house-holders be tormented by the fresh pangs of separation from their daughters? 6

(*Walks round*)

Friends—Dear Śakuntalā, you have your decoration completed. Now put on this pair of silken garments.

(*Śakuntalā, rising up, puts them on*)

Gautamī—Child, here has arrived your father, embracing you, as it were, with his eye overflowing with joy. Just observe the customary salutation.

Śakuntalā—(*Bashfully*) Father, I bow to you. (*Bow*)
Kās'yapa—Daughter,

१ 'अपि' च; 'इदम्' न. २ 'न' न. ३ 'सन्दिणा (स्यन्दिना)' म.

ययातेरिव शर्मिष्ठा भर्तुर्बहुमता भव ।
सुतं त्वमपि सम्राज सेव पूरुमवाप्नुहि ॥ ७ ॥

गौतमी—भअवं, वरो क्खु एसो, ण आसिसा । [भगवन्, वरः खल्वेषः, नाशी ।]

काश्यप—वत्से, इत सद्योहुताग्नीन् प्रदक्षिणीकुरुष्व ।

२ (सर्वे परिक्रामन्ति)

काश्यप—(ऋक्छन्दसाशास्ते)

अमी वेदिं परितः क्लृप्तधिष्ण्याः
समिद्वन्तः प्रान्तसंस्तीर्णदर्भाः ।
अपघ्नन्तो दुरितं हव्यगन्धै—
र्वैतानास्त्वा वह्नयः पावयन्तु ॥ ८ ॥

(शकुन्तला प्रदक्षिणं करोति)

प्रतिष्ठस्वेदानीम् । (सदृष्टिक्षेपम्) क्व ते शार्ङ्गरवमिश्राः ।

Be highly thought of by your husband, as Śarmiṣṭhā [was] by Yayāti Obtain you also a son, [who would be] a universal monarch, as she [did] Puru. 7

Gautamī—Your reverence! This is, indeed, a boon, not [merely] a benediction

Kāśyapa—Daughter, go round the fires here, which have oblations just offered [to them]

(All walk round)

Kāśyapa—*(Blesses with a Ṛgvedic metre)*

May these sacrificial fires, that have their places assigned around the alter, that are furnished with sacrificial fuel, that have Kuśa grass strewn at their edges and that drive away sin by means of the odours of oblations, purify you 8

(Śakuntalā goes round)

Now start on [your journey]

(Casting a glance round) Where are those Śārngarava and others ?

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१ न दृश्यते नाश्रोत्तिरियं क-पुस्तके २ नाश्योक्तिरिय न लभ्यते घ-न-म-क-पुस्तकेषु.

३ (प्रविश्य) [१]शिष्यः—भगवन्, इमे स्मः ।
काश्यपः—शार्ङ्गरव, भगिन्यास्ते मार्गमादेशय ।
शार्ङ्गरवः—इत इतो भवती ।
६ (सर्वे परिक्रामन्ति)
काश्यपः—भो[२] भोः संनिहितास्तपोवनतरवः,

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या
नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् ।
आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः
सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायताम् ॥ ९ ॥

(कोकिलरवं सूचयित्वा)

अनुमतगमना शकुन्तला
तरुभिरियं वनवासबन्धुभिः ।
परभृतविरुतं कलं [३]यतः
प्रतिवचनीकृतमेभिरीदृशम् ॥ १० ॥

(*Entering*) **Pupil**—Your holiness ! Here we are.

Kās'yapa— Śārngarava, to your sister show the way

Śārngarava—This way, this way, [may] your ladyship [walk]

(*All move round*)

Kās'yapa—O you neighbouring trees of the penance grove,

She, who does not proceed to drink water first, when you are not watered, who, though fond of decoration, does not pluck a blossom out of affection for you, who holds a festival at the time of the first appearance [lit birth] of your flowers,—that Sakuntalā is here going to her husband's abode. Let her be permitted [to go] by [you] all. 9

(*Acting* [*as if he heard*] *the note of a cuckoo*)

Here Śakuntalā has her departure approved by the trees, [her] companions of forest life, since a sweet note of the cuckoo has, by them, been made an answer of this kind 10

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१ 'शिष्याः' म. २ २ 'हंहो' म ३ 'यथा' व-न-म-क.

(आकाशे)

रम्यान्तरः कमलिनीहरितैः सरोभि-
श्छायाद्रुमैर्नियमितार्कमयूखतापः ।
भूयात् कुशेशयरजोमृदुरेणुरस्याः
शान्तानुकूलपवनश्च शिवश्च पन्थाः ॥ ११ ॥

(सर्वे सविस्मयमाकर्णयन्ति)

गौतमी—जादे, णादिजणसिणिद्धाहिं अणुण्णादगमणासि तवोवणदेवदाहिं । ३ पणम भअवदीओ । [जाते, ज्ञातिजनस्निग्धाभिरनुज्ञातगमनासि तपोवनदेवताभिः । प्रणम भगवतीः ।]

शकुन्तला—(सप्रणामं परिक्रम्य । जनान्तिकम्) हला पिअंवदे, अज्जउत्त-६ दंसणुस्सुआए वि अस्समपदं परिच्चअन्तीए दुक्खेण मे चलणा पुरदो पवट्टन्ति । [हला प्रियंवदे, [1]आर्यपुत्रदर्शनोत्सुकाया अप्याश्रमपदं परित्यजन्त्या [2]दुःखेन मे चरणौ [3]पुरतः प्रवर्तेते ।]

९ प्रियंवदा—ण केवलं तवोवणविरहकादरा सही एव्व । तुए उवट्ठिदविओअस्स

(*In the air*)

May her path, where the intervals are pleasant with lakes that are green owing to lotus-beds, where the heat of the sun's rays is moderated by shady trees and where the sand is soft like pollen of lotuses, be of a gentle and favourable breeze and [altogether] auspicious 11

(*All listen with wonder*)

Gautamī—Child, you have your departure sanctioned by the deities of the penance-grove, who are as affectionate as kinsmen Salute the divine ones

Śakuntalā—(*Moving round with a bow Aside*) Dear Priyamvadā, though I am eager to see my noble lord, my feet move forward with difficulty, as I leave the region of the hermitage

Priyamvadā—It is not merely that [my] friend is distressed at [the thought of] separation from the penance-grove A

१ 'ण (ननु)' इत्यधिकमस्मात् प्राग् च-न-पुस्तकयोः. २ 'दुक्खदुक्खेण (दुःखदुःखेन)' म. ३ 'पुरतोमुहा वट्टन्ति (पुरतोमुखौ वर्तेते)' म

तवोवणस्स वि दाव समवत्था दीसइ।

अग्गलिअदब्भकवला मिआ परिच्चत्तणच्चणा मोरा।
ओसरिअपण्डुपत्ता मुअन्ति अस्सूणि विअ लदाओ॥ १२॥

[न केवल तपोवनविरहकातरा सख्येव। त्वयोपस्थितवियोगस्य तपोवनस्यापि [1]तावद् समवस्था दृश्यते।

३ उद्गलितदर्भकवला मृगाः [2]परित्यक्तनर्तना मयूरा[3]।
अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः॥]

शकुन्तला—(स्मृत्वा) ताद, लदावहिणिअं वणजोसिणिं दाव आमन्तइस्सं।
६ [तात, लताभगिनीं वनज्योत्स्नां तावदामन्त्रयिष्ये]

काश्यप—अवैमि ते तस्यां [4]सोदर्यास्नेहम्। इयं तावद् दक्षिणेन।

शकुन्तला—(लतामुपेत्य) वणजोसिणि, चूदसंगदा वि मं पच्चालिङ्ग
९ इदोगदाहिं साहाबाहाहिं। अज्जप्पहुदि दूरवत्तिणी दे क्खु भविस्सं [वनज्योत्स्ने, चूत संगतापि मा प्रत्यालिङ्गेतोगताभिः शाखाबाहाभिः। अद्य प्रभृति दूरवर्तिनी ते खलु भविष्यामि।]

similar condition is just observed even in the case of the penance-grove, to which separation from you is imminent

The deer have [their] mouthfuls of Darbha grass dropped down The peacocks have given up [their] dancing The creepers, from which pale leaves are cast away (*apa*) are as thought shedding tears. **12**

Śakuntalā—(*Remembering*) Father, I shall just bid farewell to [my] creeper-sister, Vanajyotsnā

Kās'yapa—I know your sister's affection for it Just here [it is] to the right

Śakuntalā—(*Approaching the creeper*) Vanajyotsnā, though united with the mango-tree, embrace me in return with your arms of branches that are turned in this direction From to-day [I] shall, indeed, be staying away from you

१ 'दाव समवत्थ पेक्ख (तावत् समवस्था प्रेक्षस्व)' क. २ 'मिई (मृगी)' क. ३ 'मोरी (मयूरी)' क. ४ 'सोदर्यस्नेहम्' ख-ग-घ-ङ.

काश्यप —

संकल्पित प्रथममेव मया तवार्थे
भर्तारमात्मसदृशं सुकृतैर्गता त्वम्।
चूतेन संश्रितवती नवमालिकेय-
मस्यामहं त्वयि च संप्रति वीतचिन्तः ॥ १३ ॥

इतः पन्थानं प्रतिपद्यस्व।

शाकुन्तला—(सख्यौ प्रति) हला, एसा दुवेण वो हत्थे णिक्खेवो।
१[हला, एषा द्वयोर्युवयोर्हस्ते² निक्षेपः।]

सख्यौ—अअं जणो कस्स हत्थे समप्पिदो। [अयं जन³ कस्य हस्ते समर्पितः।] (बाष्पं विहरतः)

काश्यप —अनसूये, अलं रुदित्वा। ननु भवतीभ्यामेव स्थिरीकर्तव्या शकुन्तला।

(सर्वे परिक्रमन्ति)

१ शाकुन्तला—ताद एसा उडजपज्जन्तचारिणी गब्भमन्थरा मिअवहू जदा अणघप्पसवा होइ तदा मे कंपि पिअणिवेदइत्तअं विसज्जइस्सह। [तात एषो-

Kasyapa—

By your good deeds you have obtained [lit. gone to] a husband worthy of you, just as (*eva*) originally planned by me for your sake With the mango-tree has this Navamālikā bee united Now I am free from anxiety about it as well as about you 13

From here set out on your way.

Śakuntalā—(*To her friends*) Friends, this [creeper] is a deposit in the hand of you two.

Friends—In whose hand is this person [viz ourselves] placed?
(*They shed tears*)

Kāsyapa—Anasuya, enough of weeping Why, by you yourselves Śakuntala has to be steadied

(*All walk round*)

Śakuntalā—Father, when this doe, roaming in the neighbourhood of the hut, slow by [the weight of] her young,

१ 'संश्रितवती' क-ख-घ. । २ 'हत्यणिक्खेवो (हस्तनिक्षेप)' म ३ 'जणो दाणिं (जन इदानीम्) म

रजपर्यन्तचारिणी गर्भमन्थरा मृगवधूर्यदानघप्रसवा भवति तदा मह्यं कमपि प्रिय-
१२ निवेदयितृकं विसर्जयिष्यथ[1]।]

काश्यप—नेदं विस्मरिष्यामः।

शकुन्तला—(गतिभङ्गं रूपयित्वा) को णु क्खु एसो णिवसणे मे सज्जइ।
१५ [को[2] नु खल्वेष निवसने मे सज्जते।] (परावर्तते)

काश्यप—वत्से,

> यस्य त्वया व्रणविरोपणमिङ्गुदीनां
> तैलं न्यषिच्यत मुखे कुशसूचिविद्धे।
> श्यामाकमुष्टिपरिवर्धितको जहाति
> सोऽयं न पुत्रकृतकः पदवीं मृगस्ते ॥ १४ ॥

शकुन्तला—वच्छ, किं सहवासपरिच्चाइणिं मं अणुसरसि। अचिरप्पसूदाए जणणीए विणा विवड्ढिदो एव्व। दाणिं पि मए विरहिदं तुमं तादो चिन्तइस्सदि।
३ णिवत्तेहि दाव। [वत्स, किं सहवासपरित्यागिनीं मामनुसरसि[3]। अचिरप्रसूतया जनन्या विना विवर्धित एव। इदानीमपि मया विरहितं त्वां तातश्चिन्तयिष्यति। निवर्तस्व तावत्। (रुदती प्रस्थिता)

safely delivered, then you will send some one to announce the happy news to me

Kāśyapa—This [we] shall not forget

Śakuntalā—(*Gesticulating obstruction to motion*) Who, indeed, may this be that clings to my garment? (*Turns round*)

Kāśyapa—Daughter,

> That fawn, here, your adopted child, on whose mouth [when] pricked with Kuśa-points, the sore-healing oil of Ingudī-fruit was sprinkled by you and who was tenderly reared with handfuls of Śyāmāka grains, does not abandon your path 14

Śakuntalā—Child, why do you follow me who am leaving your company Quite (*eva*) without your mother, who recently brought [you] forth, you, indeed, have been carefully reared Even now, [when] separated from me, father will look after you Just return. (*Proceeds weeping*)

१ 'विसज्जेहि (विसृज)' म. २ 'किं णु खु विटविविदपन्तो विअ णिवसणे (किं नु खलु विटपविटपान्त इव निवसने)' म. ३ 'अणिगच्छसि (अन्विच्छसि)' म.

काश्यप —

उत्पक्ष्मणोर्नयनयोरुपरुद्धवृत्तिं
बाष्पं कुरु स्थिरतया ²विहतानुबन्धम् ।
अस्मिन्नलक्षितनतोन्नतभूमिभागे
मार्गे पदानि खलु ते विषमीभवन्ति ॥ १५ ॥

शार्ङ्गरव—भगवन्, ³ओदकान्तं स्निग्धो जनोऽनुगन्तव्य इति श्रूयते । तदिदं सरस्तीरम् । अत्र संदिश्य प्रतिगन्तुमर्हसि ।

१ काश्यप —तेन हीमां क्षीरवृक्षच्छायामाश्रयाम ।

(सर्वे परिक्रम्य स्थिताः)

काश्यप —(आत्मगतम्) किं नु खलु तत्रभवतो दुष्यन्तस्य युक्तरूप-
६ मस्माभि· संदेष्टव्यम् । (चिन्तयति)

शकुन्तला—(जनान्तिकम्) हला, पेक्ख । णलिणीपत्तमेत्तान्तरिदं वि सहअरं अदेक्खन्ती आदुरा चक्काई आरडदि । दुक्करं क्खु अहं करेमि ।

Kāśyapa—

By means of firmness stop the flow of your tears, that obstruct the operation of your eyes, whose eye-lashes are turned up Indeed, your steps are becoming uneven on this path where the depressed and elevated portions of ground are not noticed [by you] 15

Śārṅgarava—Revered Sir, it is laid down that a beloved person should be followed as far as water's brink. This, then, is the bank of a lake Having given [us your] message here it behoves you to return

Kāśyapa—Then, indeed, let us resort to this shade of the Ksīra tree

(*All walk round and stop*)

Kāśyapa—(*To himself*) What may, indeed, be the message which we should most appropriately send to his honour Dusyanta ? (*Meditates*)

Śakuntalā—(*Aside*) Dear, observe Not seeing her mate, though hidden by a mere lotus-leaf, the female Cakravāka is

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२ 'विरतानुबन्धम्' घ क. ३ 'उदकान्त' न, 'नोदकान्तात्' म, 'ओदकान्तात्' घ–क

१ [हला, पश्य । नलिनीपत्रमात्रान्तरितमपि सहचरमपश्यन्त्यातुरा चक्रवाक्यारटति । दुष्करं खल्वहं [1]करोमि ।]

अनसूया—सहि, मा एव्वं मन्तेहि । [सखि, मैवं मन्त्रय ।]

> एसा वि पिएण विणा गमेइ रअणिं विसाददीहअरं ।
> गरुअं पि विरहदुक्खं आसावन्धो सहावेदि ॥ १६ ॥
>
> [एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतराम् ।
> गुर्वपि विरहदुःखमाशाबन्धः साहयति ॥]

२ **काश्यपः**—शार्ङ्गरव, इति[2] त्वया मद्वचनात् स राजा शकुन्तलां पुरस्कृत्य वक्तव्यः ।

शार्ङ्गरवः—आज्ञापयतु भवान् ।

१ **काश्यपः**—

> अस्मान् साधु विचिन्त्य संयमधनानुच्चैः कुलं चात्मन-
> स्त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च ताम् ।
> सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया
> भाग्यायत्तमतः परं न खलु तद् वाच्यं वधूबन्धुभिः ॥ १७ ॥

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crying in distress I certainly am doing what is difficult to do

Anasūyā—Friend, say not so

> Even she, without [her] lover, passes the night [grown] longer through grief ; The tie of hope, makes [persons] bear the sorrow of separation, though heavy. **16**

Kāśyapa—Śārngarava, thus should that king be addressed by you in my name, having presented Śakuntalā before [him]

Śārṅgarava—Let your reverence command

Kāśyapa—

> Having well thought of us [as] rich in self-control, and of your exalted family, and of the flow of affection of hers towards you by no means brought about by relatives, this, [girl] should be looked upon by you with the common respect Further than this depends upon fate That, indeed, should not be expressed by the bride's relatives **17**

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१ 'करेमि त्ति (करोमीति)' ख-न. २ 'इति' इतीदं नास्ति ख-पुस्तके

शाङ्गरव—गृहीतः संदेशः।

काश्यप—वत्से, त्वमिदानीमनुशासनीयासि। वनौकसोऽपि सन्तो लौकिकज्ञा[1] वयम्।

शाङ्गरव—न खलु धीमतां कश्चिदविषयो नाम।

काश्यप—सा त्वमितः पतिकुलं प्राप्य

शुश्रूषस्व गुरून् कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः।
भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः॥ १८॥

कथं वा गौतमी मन्यते।

गौतमी—एत्तिओ बहूजणस्स उवदेसो। जादे, एदं क्खु सव्वं ओधारेहि।
[एतावान् वधूजनस्योपदेशः। जाते, एतत् खलु सर्वमवधारय।]

काश्यप—वत्से, परिष्वजस्व मां सखीजनं च।

Śārṅgarava—The message has been received

Kāśyapa—Daughter, you have now to be instructed. Though we have our abode in the forest, we know the ways of the world

Śārṅgarava—There is, indeed, nothing out of province to the intelligent

Kāśyapa—You, then, having gone to your husband's house from here,

> Serve [your] elders Act the part of a dear friend towards [your] co-wives Though ill-treated by your husband, do not go against [him] in anger Be extremely courteous towards [your] servants [Be] not puffed up in fortunes In this way do young women attain the position of house-wives The perverse are the banes of [their] family. **18**

Or, how does Gautami think ?

Gautamī—This much is the advice for brides Child! Indeed, remember all this

Kāśyapa—Daughter, embrace me and [your] friends

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१ 'लौकिज्ञा' म

शकुन्तला—ताद, इदो एव्व किं पिअवदाअणसूआओ महीओ णिवत्ति-
१स्सन्ति । [तात, इत एव किं [1]प्रियवदानसूये सख्यौ निवर्तिष्येते ।]

काश्यपः—वत्से, इमे अपि प्रदेये । न युक्तमनयोस्तत्र गन्तुम् । त्वया सह गौतमी यास्यति ।

९ शकुन्तला—(पितरमाश्लिष्य) कह दाणि तादस्स अङ्कादो परिब्भट्ठा मलअतटोम्मूलिआ चन्दणलदा विअ देसन्तरे जीविअं धारइस्सं । [कथमिदानीं तातस्याङ्कात् परिभ्रष्टा मलयतटोन्मूलिता चन्दनलतेव देशान्तरे जीवितं धारयिष्ये ।]

१२ काश्यपः—वत्से, किमेवं कातरासि ।

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभवगुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुला ।
तनयमचिरात् प्राचीवार्कं प्रसूय च पावनं
मम विरहजां न त्वं वत्से शुचं गणयिष्यसि ॥ १९ ॥ ५९

(शकुन्तला पितुः पादयोः पतति)

S'akuntalā—Father, will friends, Priyamvadā and Anasūyā, return just from here ?

Kās'yapa—They too have to be given away It is not proper for them to go there. Gautamī will go with you.

S'akuntalā—(*Embracing her father*) How now, dropped from my father's lap, like a delicate sandal plant, uprooted from the side of the Malaya, shall I support life in another region ?

Kās'yapa—Daughter, why are you so uneasy ?

Stationed in the honourable position of the house-wife of a husband of noble birth; [and] distracted every moment with his affairs grand by reason of his prosperity and having in a short time given birth to a holy son, like the east [giving birth to] the sun, you will not, daughter ! mind the sorrow arising from separation from me 19

(*Śakuntalā falls at the feet of her father*)

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१ ' प्रियवदामिस्साओ (प्रियवदामिश्रा or ०मिश्रे)' घ-न-म.

२ ' मलअतडुम्मूलिआ (मलयतटोन्मूलिता)' न.

काश्यप—यदिच्छामि ते तदस्तु ।

३ शकुन्तला—(सख्यावुपेत्य) हला, दुवे वि मं समं एव्व परिस्सजह ।
[हला, द्वे अपि मां सममेव परिष्वजेथाम् ।]

सख्यौ—(तथा कृत्वा) सहि जइ णाम सो राआ पच्चहिण्णाणमन्थरो भवे
६ तदो से इमं अत्तणामहेअङ्किदं अङ्गुलीअअं दंसेहि । [सखि, यदि नाम स राजा प्रत्यभिज्ञानमन्थरो भवेत् ततस्तस्येदमात्मनामधेयाङ्कितमङ्गुलीयकं दर्शय ।]

शकुन्तला—इमिणा संदेहेण वो आकम्पिदह्मि । [अनेन संदेहेन
९ व आकम्पितास्मि ।]

सख्यौ—मा भाआहि । अदिसिणेहो पावसङ्की । [मा बिभीहि । [1]अतिस्नेहः पापशङ्की ।]

१२ शार्ङ्गरव—युगान्तरमारूढः सविता । त्वरतामत्रभवती ।

शकुन्तला—(आश्रमाभिमुखी स्थित्वा) ताद, कदा णु क्खु भूओ तवोवणं पेक्खिस्सं । [तात, कदा नु खलु भूयस्तपोवनं प्रेक्षिष्ये ।]

१५ काश्यप—श्रूयताम्

भूत्वा चिराय चतुरन्तमहीसपत्नी
दौष्यन्तिमप्रतिरथं तनयं निवेश्य ।

Kās'yapa—May that be yours which I wish.

S'akuntalā—(*Approaching the friends*) Friends, embrace me both of you simultaneously

Friends—(*Doing the same*) Friend, if possibly that king becomes slow at recognition, then show him this ring marked with his own name

S'akuntalā—I tremble at this suspicion of yours

Friends—Be not afraid Excessive affection is apt to suspect evil.

Śārngarava—The sun has ascended to another divison [of the sky] Let your ladyship make haste

S'akuntalā—(*Turning her face towards the hermitage*) Father! When may I, indeed, see the penance-grove again?

Kās'yapa—

Having become for a long time the co-wife of the earth, bounded by the four [oceans], and having settled in marriage (*nives'ya*) your son by Dusyanta, an un-

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१ 'सिणहो (स्नेह)' न-म-म्क.

भर्त्रा तदर्पितकुटुम्बभरेण सार्धं
शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥ २० ॥

गौतमी—जादे, परिहीअदि गमणवेला । णिवत्तेहि पिदरं । अहवा चिरेण वि पुणो पुणो एसा एव्वं मन्तइस्सदि । णिवत्तदु भवं । [जाते, परिहीयते गमन-३वेला । निवर्तय पितरम् । अथवा चिरेणापि पुनः पुनरेवं मन्त्रयिष्यते । निवर्तताम् भवान् ।]

काश्यपः—वत्से, उपरुध्यते तपोऽनुष्ठानम् ।

६ शकुन्तला—(भूय पितरामाश्लिष्य) तवचरणपीडिदं तादसरीरं । ता मा अदिमेत्तं मम किदे उक्कण्ठ । [तपश्चरणपीडितं तातशरीरम् । [1]तन्मातिमात्रं मम कृते उत्कण्ठस्व[2] ।]

९ काश्यपः—(सनिःश्वासम्)

शममेष्यति मम शोकः कथं नु वत्से त्वया रचितपूर्वम् ।
उटजद्वारे[3] विरूढं नीवारबलिं विलोकयतः ॥ २१ ॥

गच्छ । शिवास्ते पन्थानः सन्तु ।

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rivalled warrior, you will make your abode in this tranquil hermitage again along with your husband, who will have transferred the responsibility of [his] family [viz. the Government] on him. 20

Gautamī—Child, the time of departure is passing away. Send back your father. Or even for a long time she will again and again speak in this way Let your reverence return

Kās'yapa—Daughter, the practice of my penance is being interrupted.

Śakuntalā—(*Embracing her father again*) Father's body is [already] worn out by the practice of penance Therefore, do not pine for me beyond measure

Kās'yapa—(*With a sigh*)

How possibly will my grief, daughter, be assuaged as I look at the oblation of Nīvāra grains, offered previously by you, [and now] growing at the door of the cottage ? 21

Go May your paths be auspicious

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१ 'ता ण जुत्तं (तन्न युक्त)' म. २ 'उक्कण्ठिदुम (उत्कण्ठितुम्) न-म-क. ३ 'द्वार' न-त्र-म-क.

(निष्क्रान्ता शकुन्तला सहयायिनश्च)

१ सख्यौ—(शकुन्तला विलोक्य) हद्धी हद्धी। अन्तलिहिदा सउन्दला वणराईए।
[हा धिक्, हा धिक्। अन्तर्हिता शकुन्तला वनराज्या।]
काश्यप —(सनि श्वासम् ।) अनसूये, गतवती वा सहधर्मचारिणी। निगृह्य
६ शोकमनुगच्छतं मा प्रस्थितम्।
उभे—ताद सउन्दलाविरहिदं सुण्णं विअ तवोवणं कहं पविसामो। [तात, शकुन्तलाविरहितं शून्यमिव तपोवनं कथं[1] प्रविशावः।]
९ काश्यप —स्नेहप्रवृत्तिरेवंदर्शिनी। (सविमर्शं परिक्रम्य) हन्त भोः शकुन्तलां पतिकुलं विसृज्य लब्धमिदानीं स्वास्थ्यम्। कुतः।

अर्थो हि कन्या परकीय एव
तामद्य संप्रेष्य परिग्रहीतुः।
जातो ममायं विशदः प्रकामं
प्रत्यर्पितन्यास इवान्तरात्मा ॥ २२ ॥ 5 ।

(निष्क्रान्ताः सर्वे)

इति चतुर्थोऽङ्कः

(*Śakuntalā and those accompanying her go out*)

Friends—(*Watching Śakuntalā*) Oh, alas! oh alas! Śakuntalā is concealed [from our view] by the line of forests

Kās'yapa—(*With a sigh*) Anasūyā, your companion in religion is gone. Restraining your grief, follow me who am starting [back]

Both—Father! How shall we enter the penance-grove, which, bereft of Śakuntalā, is as though desolate

Kās'yapa—The course of affection views it thus
(*Walking round ponderingly*) Ah! Oh! Sending Śakuntalā to her husband's abode, [I] have now obtained ease. Why?

Another's property, indeed, [is] a daughter. Sending her to-day to [her] husband, thus my inner soul has become exceedingly calm or serene, like one who has restored a deposit 22

(*All go out*)

END OF FOURTH ACT

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१ क्वचन 'इति' नास्ति म-पुस्तके

पञ्चमोऽङ्कः

(ततः प्रविशत्यासनस्थो राजा विदूषकश्च)

विदूषकः—(कर्णं दत्त्वा) भो वअस्स, सगीतसालन्तरे अवधाणं देहि । ३ कलविसुद्धाए गीदीए सरसञ्जोओ सुणीअदि । जाणे तत्तहोदी हंसवदिआ वण्णपरिअअं करेदि त्ति । [भो वयस्य, सगीतशालान्तरेऽवधानं देहि । कलविशुद्धाया गीतेः स्वरसयोगः श्रूयते । जाने तत्रभवती हंसपदिका वर्णपरिचयं ६ करोतीति ।]

राजा—तूष्णीं भव । यावदकर्णयामि ।

(आकाशे गीयते)

अहिणवमहुलोलुवो तुमं
तह परिचुम्बिअ चूअमञ्जरिं ।
कमलवसइमेत्तणिव्वुदो
महुअर विह्मरिदोसि ण कहं ॥ १ ॥

[अभिनवमधुलोलुपस्त्वं[1]
तथा परिचुम्ब्य चूतमञ्जरीम् ।
कमलवसतिमात्रनिर्वृतो
मधुकर विस्मृतोऽस्येनां कथम् ॥]

Fifth ACT

(Then enters the king sitting on a seat and Vidūṣaka)

Vidūṣaka—(*Listening*) O friend, direct your attention to the interior of the music-hall A combination of notes of a song, sweet and very pure i e. harmonious, is heard Methinks the lady Hamsapadikā is cultivating acquaintance with the letters i e the melodies

King—Be quiet while (*yāvat*) I hear

(In the air a song is sung)

Longing after fresh honey, having in that way kissed the mango-blossom, how have you, [O] bee, forgotten her, being [now] contented with mere residence in the lotus ? **1**

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1 'भव(भवान्)' न.

राजा—अहो, रागपरिवाहिणी गीतिः ।

विदूषकः—किं दाव गीदीए अवगओ अक्खरत्थो । [किं तावद्गीत्या ३ अवगतोऽक्षरार्थः[१] ।

राजा—(स्मितं कृत्वा) सकृत्कृतप्रणयोऽयं जनः । [२]तदस्या देवीं वसुमती-मन्तरेण [३]मदुपालम्भमवगतोऽस्मि । सखे माढव्य, मद्वचनादुच्यतां हंसपदिका । ६ निपुणमुपालब्धा स्म इति ।

विदूषकः—जं भवं आणवेदि । (उत्थाय) भो वअस्स, गहीदस्स ताए परकीएहिं हत्थेहिं सिहण्डए ताळीअमाणस्स अच्छराए वीदरागस्स विअ णत्थि ९ दाणिं मे मोक्खो । [यद्भवानाज्ञापयति । (उत्थाय) भो वयस्य, गृहीतस्य तया [४]परकीयैर्हस्तैः शिखण्डके ताड्यमानस्याप्सरसा वीतरागस्येव नास्तीदानीं मे मोक्षः ।]

१२ राजा—गच्छ । नागरिकवृत्त्या संज्ञापयैनाम् ।

विदूषकः—का गई । [का गतिः ।] [निष्क्रान्तः]

King—Oh, the song overflowing with passion !

Vidūṣaka—What ? Is then the meaning of the syllables understood from the song ?

King—(*Smiling*) This person [viz Haṁsapadikā] has once been made love to [by me] Therefore, I understand [in her song] a taunt [administered] by her to me with reference to Queen Vasumatī. Friend Māḍhavya ! Say to Haṁsapadikā at my word that I am cleverly censured.

Vidūṣaka—As your majesty commands (*Rising*) 'O friend ! Seized by the lock of hair on my head by her with the hands of others [i. e her maids] and being beaten, there will be no liberation for me, as for [an ascetic] whose passions have left him, when captured by a nymph

King—Go Communicate [it] to her in the manner of a citybred man

Vidūṣaka—What help ? (*Goes out*)

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१ 'भवता' इत्यधिकमत्र म-पुस्तके २ 'तस्याः' न. ३ 'मद्दुपालम्भमवगतोऽस्मि' घ. ४ 'परकेरएहिं अत्थहिं सिहण्डचळे (परकेरकैर्यैः शिखण्डाञ्चळे)' म.

राजा—(आत्मगतम्) किं नु खलु [1]गीतमेवंविधार्थमाकर्ण्येष्टजनविरहादृतेऽपि बलवदुत्कण्ठितोऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुकी भवति यत् सुखितोऽपि जन्तुः ।
तच्चेतसा स्मरति नूनमबोधपूर्वं
भावस्थिराणि जननान्तरसौहृदानि ॥ २ ॥

(पर्याकुलस्तिष्ठति)

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—अहो नु खल्वीदृशीमवस्थां प्रतिपन्नोऽस्मि ।

आचार [2]इत्यवहितेन मया गृहीता
या वेत्रयष्टिरवरोधगृहेषु राज्ञः ।
काले गते बहुतिथे मम सैव जाता
प्रस्थानविक्लवगतेरवलम्बनार्था [3] ॥ ३ ॥

भोः कामं धर्मकार्यमनतिपात्यं देवस्य । तथापीदानीमेव धर्मासनादुत्थिताय

King—*(To himself)* Why, indeed, have I become deeply anxious, even without the separation of a beloved person, after having heard a song of this sort of import? Or,

When, on seeing charming [objects] and hearing sweet sounds, a being, although possessed of happiness, becomes longingly anxious, then, indeed, he remembers in his heart, without consciousness beforehand, friendships of other lives, that are permanent through mental impressions 2

(Sits agitated)

(Then enters the chamberlain)

Chamberlain—Oh! Am I, indeed reduced to such a state!

That very cane-staff, which was taken by me, because it was the custom, [when] appointed in the apartments of the king's harem, has, much time having elapsed, become useful for the support of me, whose gait is faltering in walking 3

Oh! I admit (*Kāmam*) that his majesty cannot set aside a religious duty Yet I do not feel inclined to report to him who

१ 'गीतार्थमाकर्ण्य' न-च २ 'अवहितेन' च-न-म-क. ३ 'नार्थम्' ष.

पुनरुपरोधकारि कण्वशिष्यागमनमस्मै नोत्सहे निवेदितुम्[1]। अथवाविश्रामोऽय[2] लोकतन्त्राधिकार। कुत।

> भानुः सकृद्युक्ततुरङ्ग एव
> रात्रिंदिवं गन्धवहः प्रयाति।
> शेष सदैवाहितभूमिभार
> षष्ठांशवृत्तेरपि धर्म एष ॥४॥

[3]यावन्नियोगमनुतिष्ठामि। (परिक्रम्यावलोक्य च) एष देव

> प्रजा प्रजा स्वा इव तन्त्रयित्वा
> निषेवते [4]श्रान्तमना विविक्तम्।
> यूथानि संचार्य रविप्रतप्त
> शीत दिवा स्थानमिव द्विपेन्द्र ॥५॥

(उपगम्य) जयतु जयतु देवः एते खलु हिमगिरेरुपत्यकारण्यवासिन काश्यपसंदेशमादाय सस्त्रीकास्तपस्विन संप्राप्ता। श्रुत्वा देव प्रमाणम्।

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has just-now risen from the seat of Justice, the arrival of Kanva's pupils, which will again cause [him] disturbance, Or, the office of governing the people admits of no repose Why?

> The sun has his horses yoked but once The wind blows day and night. Śesa has the load of the earth placed [on him] for ever. Such is the duty also of him, whose sustenance is on the sixth part [of the produce of the soil] 4

Let me just do my duty (*Walking round and observing*) Here his majesty,

> Having looked after the subjects as after his own children, is enjoying solitude with his mind fatigued, as the chief of the elephants, scorched by the sun, [resorts] to a cool place, after having taken round his herds in the day-time 5

(*Approaching*) May your majesty be victorious, be victorious! Here, indeed, have arrived ascetics, accompanied by women, inhabiting the forest adjoining the snow-mountain, bringing with them a message from Kāśyapa Having heard, your majesty is the authority [to decide what is to be done]

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१ 'वक्तुम्' म. २ 'अविश्राम' च. ३ 'यावत् कण्वविनियोगम्' म.
४ 'अशान्तमनाः' ल. 'शान्तमना' म.

३ **राजा**—([1]सादरम्) किं काश्यपसंदेशहारिणस्तपस्विनः ।

कञ्चुकी—अथ किम् ।

राजा—तेन हि मद्वचनाद्[2]विज्ञाप्यतामुपाध्यायः सोमरातः । अमूनाश्रमवासिनः
६ श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुमर्हतीति । अहमप्यत्र[3] तपस्विदर्श-
नोचिते प्रदेशे [4]स्थितः प्रतिपालयामि ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

९ **राजा**—(उत्थाय) वेत्रवति, अग्निशरणमार्गमादेशय ।

प्रतीहारी—इदो इदो देवो । [इत इतो देवः ।]

राजा—(परिक्रामति । अधिकारखेदं निरूप्य) सर्वः प्रार्थितमर्थमधिगम्य
१२ सुखी संपद्यते जन्तुः । राज्ञां तु चरितार्थता [5]दुःखोत्तरैव ।

औत्सुक्यमात्रमवसाययति[6] प्रतिष्ठा
क्लिश्नाति लब्धपरिपालनवृत्तिरेव[7]

King—(*Reverently*) Are [there] ascetics bringing a message from Kāśyapa ?

Chamberlain—What then ?

King—Then, indeed, let the preceptor Somarāta be thus requested at my word : It behoves you to introduce even by yourself these dwellers of the hermitage, after having honoured them according to the form enjoined by the Śruti I also wait here, staying in the place suited to the visit of hermits

Chamberlain—As your majesty commands (*Goes out*)

King—(*Rising*) Vetravatī, show the way to the fire-chamber.

Door-Keeper—This way, this way [may] your majesty [come].

King—(*Walks round, Gesticulating the fatigue of his office*) Every being becomes happy on attaining the desired object But in the case of kings the state of having [their] desired objects achieved is only followed by trouble,

Attainment [of the desired object] (*pratiṣṭhā*) destroys all eagerness The very business of guarding what has been obtained worries A kingdom, the administration

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१ क्वचित् 'सादरम्' इत्यस्य स्थाने 'सविस्मयम्' इति, 'काश्यपसन्देशहारिणः' इत्यस्मादनन्तरं 'सम्भीकाः' इत्यधिकं च दृश्यते. २ 'उच्यताम्' म. ३ 'एतान्' म. ४ नास्तीदं म-पुस्तके. ५ 'दुःखान्तरैव' न. ६ 'अवसादयति' व. ७ 'एवम्' म, 'एकम्' न.

नातिश्रमापनयनाय यथा[1] श्रमाय
राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ॥ ६ ॥

(नेपथ्ये ।) वैतालिकौ—विजयतां देव ।

प्रथम —

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनमथवा ते वृत्तिरेवं विधैव ।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
शमयति परितापं छायया [2]संश्रितानाम् ॥ ७ ॥

द्वितीय[3]—

नियमयसि विमार्गप्रस्थितानात्तदण्डः
प्रशमयसि विवादं कल्पसे रक्षणाय ।
अतनुषु विभवेषु ज्ञातयः सन्तु नाम
त्वयि तु परिसमाप्तं बन्धुकृत्यं प्रजानाम् ॥ ८ ॥

(*dandah*) of which is in one's own hands, is not for the complete removal of fatigue as it is for [causing] fatigue, like a parasol, the pole (*dandah*) of which is held in one's own hand 6

(Behind the curtain) Two Bards—May your majesty be victorious

First—

Indifferent to your own happiness, you toil every day for the sake of the people Or your life is just of this kind Indeed, the tree suffers with its head intense heat, [while] it relieves by [its] shade the fatigue of those that resort to it 7

Second—

Holding the power of punishment (*dandah*) you restrain those that have started on the wrong way, settle disputes [and] contribute to protection Let there be kinsmen forsooth, when riches are abundant, but in you is consummated the duty of a relative for the subjects 8

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१ 'न च' च-न-म-क २ 'चाश्रितानाम्' म. ३ 'कुमार्ग' न.

राजा—एते क्लान्तमनसः पुनर्नवीकृताः स्मः। (परिक्रामति)

प्रतीहारी—एसो अहिणवसम्मज्जणसस्सिरीओ सण्णिहिदहोमधेणू अग्गिसरणा-
३ लिन्दो। आरुहदु देवो। [एष अभिनवसमार्जनसश्रीकः संनिहितहोमधेनुरग्नि-
शरणालिन्दः। आरोहतु देवः।]

राजा—(आरुह्य परिजनांसावलम्बी तिष्ठति) वेत्रवति, किमुद्दिश्य [1]भगवता
६ काश्यपेन मत्सकाशमृषयः प्रेषिताः स्युः।

किं तावद्व्रतिनामुपोढतपसां विघ्नैस्तपो दूषितं
धर्मारण्यचरेषु केनचिदुत प्राणिष्वसच्चेष्टितम्।
आहोस्वित्प्रसवो ममापचरितैर्विष्टम्भितो वीरुधा-
मित्यारूढबहुप्रतर्कमपरिच्छेदाकुलं मे मनः ॥९॥

प्रतीहारी—सुचरिदणन्दिणो इसीओ देवं समाअइदुं आअदेत्ति तक्केमि।
[[2]सुचरितनन्दिन ऋषयो देवं [3]सभाजयितुमागता इति तर्कयामि।]

King—Here, wearied in mind we are again made fresh (*Walks round*)

Door-Keeper—Here is the elevated verandah (*alindah*) of the fire-chamber, which is possessed of splendour owing to its being recently swept [and] which has the sacrificial cow near [it.] May your majesty ascend

King—(*Ascending, stands leaning on the shoulders of the attendant*) Vetravatī, with reference to what may the ascetics have been sent to me by his holiness Kāsyapa ?

Is it, indeed, that the penance of [ascetics], who have taken a vow and have developed austerities, has been marred by obstacles ? Or has somebody acted wickedly towards animals moving in the religious forest ? Or is the produce of creepers stopped owing to my misdeeds ? My mind, in which many doubts have thus arisen, is distressed owing to indecision 9

Door-Keeper—I conjecture that pleased with [your] good deeds, the sages have come to congratulate your majesty.

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१ 'तत्रभवता' म. २ सुअरिदाहिणन्दिणो (सुचरिताभिनन्दिन) म.
३ 'समावेदुं (समावयितुम्)' म.

२ (ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः ।
पुरश्चैषां कञ्चुकी पुरोहितश्च)

कञ्चुकी—इत इतो भवन्तः ।

६ शार्ङ्गरव—शारद्वत,

महाभाग कामं नरपतिरभिन्नस्थितिरसौ[1]
न कश्चिद् वर्णानामपथमपकृष्टोऽपि भजते ।
तथापीदं शश्वत्परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव ॥ १० ॥

शारद्वत—स्थाने[2] भवान् पुरप्रवेशादित्थंभूतः संवृत्तः । अहमपि

अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।
बद्धमिव स्वैरगतिर्जनमिह सुखसङ्गिनमवैमि ॥ ११ ॥

शकुन्तला—(निमित्तं सूचयित्वा) अम्महे, किं मे वामेदरं णअणं विप्फुरदि ।
[अहो, 'किं मे वामेतरन्नयनं विस्फुरति[4] ।]

(*Then enter sages, accompanied by Gautami, placing* Sakuntalā *in front, and before these the chamberlain and the preceptor*)

Chamberlain—This way, this way [may] your honours [come]

Śārṅgarava—Śāradvata,

Granted that this glorious king never swerves from his duty, [and that] not one, even though the lowest, among the classes, resorts to the wrong path Nevertheless with my mind perpetually accustomed to solitude I regard this [place], swarmed with men, as a house enveloped in fire **10**

Śāradvata—Rightly have you become thus since entering the city I also,

Regard the people here, who are addicted to pleasure, as one who has had his bath [regards] the anointed, as one who is pure the impure, as one who is awake the sleeping, as one whose movements are free the bound **11**

Śakuntalā—(*Suggesting an omen*) Oh! Why does my eye other than the left [that is, the right] throb?

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१ 'अहो' न. २ 'जाने' न ३ 'किं त्ति (किमिति)' म. ४ 'विअरेदि (विकरोति)' म.

३ गौतमी—जादे, पडिहदं अमङ्गलं। सुहाइं दे भत्तुकुलदेवदाओ वितरन्दु।
[जाते, प्रतिहतममङ्गलम्। शुभानि[1] ते भर्तृकुलदेवता वितरन्तु। (परिक्रामति)

पुरोहितः—(राजानं निर्दिश्य) भो भोस्तपस्विनः, असावत्रभवान् वर्णा-
६ श्रमाणां रक्षिता प्रागेव मुक्तासनो वः प्रतिपालयति। पश्यतैनम्।

शार्ङ्गरवः—भो महाब्राह्मण, काममेतदभिनन्दनीयं तथापि वयमत्र मध्यस्थाः। कुतः।

भवन्ति नम्रास्तरवः फलागमै-
र्नवाम्बुभिर्दूर[2]विलम्बिनो घनाः।
अनुद्धताः सत्पुरुषाः समृद्धिभिः
स्वभाव एवैष परोपकारिणाम् ॥ १२ ॥

प्रतीहारी—देव, पसण्णमुहवण्णा दीसन्ति। जाणामि विस्सद्धकज्जा इसीओ।
[देव, प्रसन्नमुखवर्णा दृश्यन्ते। जानामि विश्रब्धकार्या ऋषयः।]

१ राजा—(शकुन्तलां दृष्ट्वा) अथात्रभवती।

का स्विदवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या।
मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम् ॥ १३ ॥

Gautamī—Child, averted [be] the evil May the deities of your husband's family bestow on you blessings

Preceptor—O ye ascetics, here his majesty, the protector of the classes and the orders, is awaiting you, having quitted his seat even beforehand Behold him

Śārṅgarava—O great Brāhmana, true (*kāmam*), this is commendable, yet we are indifferent in this matter. Why ?

Trees become bent on account of the rising fruit.
Clouds hang a long way down owing to fresh waters.
Good men become the reverse of arrogant by riches. This
is the very nature of the benefactors of others 12

Door-Keeper—Your majesty, [the sages] appear to have cheerful complexion (*muhavaṇṇa*) I conclude theirs is a business inspiring confidence

King—(*Seeing Sakuntalā*) Then this noble lady—

Who could she be, possessed of a veil and with the loveliness of her [body] not fully manifested, [standing] among the ascetics like a tender sprout among pale leaves ? 13

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१ 'सुहाइ (सुभानि)' न-म-क. २ 'भूरि' व

प्रतीहारी—देव, कुतूहलगब्भो ण मे तक्को पसरदि । णं दसणीआ उण से आकिदी लक्खीअदि । [देव [1]कुतूहलगर्भो न मे तर्कः प्रसरति । ननु दर्शनीया ३ पुनरस्या आकृतिर्लक्ष्यते ।]

राजा—भवतु । अनिर्वर्णनीयं परकलत्रम् ।

शकुन्तला—(हस्तमुरसि कृत्वा । आत्मगतम्) हिअअ, किं एव्वं वेवसि । ६ अज्जउत्तस्स भाव ओहारिअ धीरं दाव होहि । [हृदय, किमेवं वेपसे । आर्यपुत्रस्य [2]भावमवधार्य धीरं तावद् भव ।]

पुरोहितः—(पुरो गत्वा) एते विधिवदर्चितास्तपस्विनः । कश्चिदेषामुप ९ ध्यायसंदेशः । तं देवः श्रोतुमर्हति ।

राजा—अवहितोऽस्मि ।

ऋषयः—(हस्तानुद्यम्य) विजयस्व राजन् ।

१२ **राजा**—सर्वानभिवादये ।

ऋषयः—इष्टेन युज्यस्व

Door-Keeper—Your majesty, my conjecture, pregnant with curiosity, does not work But her form, indeed (*nanu*), appears lovely

King—Let it be The wife of another ought not to be minutely (*nir*) observed

Śakuntalā—(*Placing her hand on her bosom To herself*) Heart, why do you thus tremble? Considering the affection of my noble lord, just be patient

Preceptor—Here are the ascetics, worshipped according to the form [There is] some message from their preceptor. It behoves your majesty to listen to it

King—I am attentive

Sages—(*Raising up their hands*) Be victorious, king!

King—I salute [you] all

Sages—Be united with your desired object

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१ 'गब्भोपहिदो (गर्भोपहित)' न, '(गर्भ प्रहित)' क, 'गब्भो पडिहिदो (गर्भ प्रतिहत)' च. २ 'भावं य ओहारिअ अधीरं (मावमवधार्य अधीरं)' म.

राजा—अपि निर्विघ्नतपसो मुनयः ।

३ ऋषयः—

> कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि ।
> तमस्तपति घर्मांशौ कथमाविर्भविष्यति ॥ १४ ॥

६ राजा—अर्थवान् खलु मे राजशब्दः । अथ भगवाँल्लोकानुग्रहाय कुशली काश्यपः ।

[1]शार्ङ्गरवः—स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तमनामयप्रश्नपूर्वकमिदमाह ।

९ राजा—किमाज्ञापयति भगवान् ।

शार्ङ्गरवः—यन्मिथः[2]समयादिमां मदीयां दुहितरं भवानुपायंस्त तन्मया प्रीतिमता युवयोरनुज्ञातम् । कुतः ।

> त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः
> शकुन्तला मूर्तिमती च सत्क्रिया ।
> समानयंस्तुल्यगुणं वधूवरं
> चिरस्य वाच्यं न गतः प्रजापतिः ॥ १५ ॥

King—Have the sages their penance free from obstacles?

Sages—

> Whence can there be an obstacle to the religious practices of the good, when you are the protector? How can darkness appear when the sun shines? 14

King—My title, Rājan, has, indeed, become significant. Now, is his holiness Kāśyapa doing well, to favour the world?

Śārṅgarava—Persons of supernatural powers have their well-being in their power. He, with the previous inquiry regarding your health, says this to you.

King—What does his holiness command?

Śārṅgarava—That by mutual agreement you married this daughter of mine—that [your action] has been approved of by me who love you both. Why?

> You are known to us as the foremost of the worthy; and Śakuntalā is honour incarnate. Bringing together a bride and a bride-groom of equal merits, Brahmā has after a long time not incurred censure. 15

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१ 'ऋषयः' व-न. २ 'समवायात्' म. ३ 'यत' न. ४ '०मतीव' म.

तदिदानीमापन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरणायेति ।

गौतमी—अज्ज, किंपि वत्तुकामम्हि । ण मे वअणावसरो अत्थि । कहंति ।

णावेक्खिदो गुरुअणो इमाइ ण तुए वि पुच्छिदो बन्धू ।
एक्कक्कस्स च चरिए किं भणदु एक्को एक्कस्स ॥ १६ ॥

[आर्य, किमपि वक्तुकामास्मि । न मे [1]वचनावसरोऽस्ति । कथमिति
[2]नापेक्षितो गुरुजनोऽनया न त्वयापि[3] पृष्टो बन्धुः ।
३ [4]एकैकस्य च चरिते किं [5]भणत्वेक एकस्य ॥]

शकुन्तला—(आत्मगतम्) किं णु क्खु अज्जउत्तो भणादि । [किं नु खल्वार्यपुत्रो भणति ।]

६ **राजा**—किमिदमुपन्यस्तम् ।

शकुन्तला—(आत्मगतम्) पावओ क्खु वअणोवण्णासो । [पावकः खलु वचनोपन्यासः ।]

९ **शार्ङ्गरव**—कथमिदं नाम । भवन्त एव सुतरां लोकवृत्तान्तनिष्णाताः ।

Therefore, now let her, who is quick with child, be received for the joint discharge of religious duties

Gautamī—Honoured Sir, I am desirous of saying something There is [however] no scope for my words How so ?

[Her] elders were not regarded by her; nor were [her] kinsmen consulted by you too And in a matter done singly by each, what should another say to either ? **16**

Śakuntalā—What may, indeed, my noble lord say ?

King—What is this brought before [me]

Śakuntalā—The import of his words is fire, indeed !

Śārṅgarava—How, indeed, is this ? You yourself are exceedingly well acquainted with the ways of the world

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१ 'वअणावआसो (वचनावकाश)' म २ 'णावेक्खिदो (नावेक्षित)' म. ३ 'ण पुच्छिदो अ बन्धुअणो (खलु पृष्टश्च बन्धुजन)' न. ४ 'एक्क एव्व (एकैकमेव)' घ, 'एक्कमं व्व (परस्परस्मिन्नेव) न, 'एक्कम एव्व किदे (एकक्रम एव कृते)' म. ५ 'भणामि कि एक्कमेक्कस्स (भणामि किमेकमेकस्य) म-फ.

सतीमपि ज्ञातिकुलैकसंश्रयां
जनोऽन्यथा भर्तृमतीं विशङ्कते ।
अतः समीपे परिणेतुरिष्यते
तदप्रियापि प्रमदा स्वबन्धुभिः ॥ १७ ॥

राजा—किं चात्रभवती मया परिणीतपूर्वा ?

शकुन्तला—(सविषादम् । आत्मगतम्) हिअअ, सपदं दे आसङ्का । [हृदय, साम्प्रतं ते आशङ्का ।]

शार्ङ्गरवः—

किं कृतकार्यद्वेषो धर्मं प्रति विमुखता कृतावज्ञा ।

राजा—कुतोऽयमसत्कल्पनाप्रश्नः ।

शार्ङ्गरवः—

मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ॥ १८ ॥

राजा—विशेषेणाधिक्षिप्तोऽस्मि ।

People suspect a married woman, whose only resort is her kinsmmen's house, to be otherwise [i. e. unchaste], though [she is] chaste Hence a woman is desired by her kinsmen to be near her husband, though not dear to him. 17

King—And was this lady married by me before ?

S'akuntalā—(*Sorrowfully. To hereself*) Heart, right was your apprehension

S̄ārṅgarava—

Is it dislike to a deed done, [or] aversion towards duty, [or] wilful or deliberate (*krta*) insult ?

King—Why this inquiry [prompted] by a false supposition ?

S̄ārṅgarava—

These aberrations or mental disorders, generally take effect in those who are intoxicated with power 18

King—I am grossly censured.

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१ 'प्रियाप्रिया वा' न; 'तदुज्झितापि' स २ 'सपद उद्दा (साम्प्रतमुचिता)' म. ३ 'कार्यद्वेषादर्मं प्रति विमुखतोचिता राज्ञः' व; 'कार्यद्वेषादर्मं प्रति विमुखता कृता राज्ञः' क. ४ 'कृतावज्ञा' स

गौतमी—जादे, मुहुत्तअ मा लज्ज । अवणइस्स दाव दे ओउण्ठण । तदो
२ तुमं भट्टा अहिजाणिस्सदि । [जाते, मुहूर्तं मा लज्जस्व । अपनेष्यामि तावत्
तेऽवगुण्ठनम् । ततस्त्वा भर्ताभिज्ञास्यति ।] (यथोक्त करोति)

राजा—(शकुन्तला निर्वर्ण्य । आत्मगतम्)

इदमुपनतमेवं रूपमक्लिष्टकान्ति
प्रथमपरिगृहीतं स्यान्न 'वेत्यव्यवस्यन् ।
भ्रमर इव विभाते कुन्दमन्तस्तुषारं
न[2] खलु सपदि भोक्तुं नैव शक्नोमि हातुम् ॥ १९ ॥

(विचारयन् स्थित)

प्रतीहारी—(स्वगतम्) अहो धम्मावेक्खिदा भट्टिणो । ईदिस णाम
२ सुहोवणद रूव देक्खिअ को अण्णो विआरेदि । (स्वगतम्[3]) अहो धर्मापेक्षिता
भर्तुः । ईदृश नाम सुखोपनत रूप दृष्ट्वा कोऽन्यो विचारयति ।]

शार्ङ्गरव—भो राजन्, किमिति जोषमास्यते ।

४ **राजा**—भोस्तपोधना, चिन्तयन्नपि न खलु स्वीकरणमत्रभवत्या स्मरामि ।

Gautamī—Child, for a moment be not bashful I shall just remove your veil. Then your husband will recognise you. (*Does as said*)

King—*Minutely observing Śakuntalā To himself*)

Not deciding whether this form of unimpaired beauty, which is thus presented [to me] was or was not accepted [by me in marriage] before, I am, indeed, neither able, all of a sudden, to enjoy nor to abandon [it], like a bee at the break of day the Kunda flower with due inside 19

(*Remains reflecting*)

Door-keeper—(*To herself*) Oh ! [Our] Master's regard for righteousness ! Who else, indeed will deliberate on seeing such beauty [thus] easily brought ?

Śārngarava—O king, why is it that you are silent ?

King—O ascetics though thinking [about it], I do not really recollect having accepted this lady [in marriage]

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१ 'वेति व्यवस्यन्' म २ 'न च खलु परिभोक्तुं' घ-न-म-फ. ३ नास्तीय नाट्योक्ति. घ-म-फ-पुस्तकेषु । म-पुस्तक तु 'अनात्मिकम्' इति पठति

तत् कथमिमामभिव्यक्तसत्त्वलक्षणां प्रत्यात्मानं [1]क्षेत्रिणमाशङ्कमानः प्रतिपत्स्ये ।
शकुन्तला—(अपवार्य) अज्जस्स परिणए एव्व संदेहो । कुदो दाणिं मे
९ दूराहिरोहिणी आसा । [(अपवार्य) आर्यस्य परिणय एव संदेहः कुत इदानीं
मे दूराधिरोहिण्याशा ।]
शार्ङ्गरव—मा तावत् ।

[2]कृताभिमर्शामनुमन्यमानः
सुतां त्वया नाम मुनिर्विमान्यः ।
मुष्टं प्रतिग्राहयता स्वमर्थं
पात्रीकृतो दस्युरिवासि येन ॥ २० ॥

शारद्वत—शार्ङ्गरव, विरम त्वमिदानीम् । शकुन्तले, वक्तव्यमुक्तमस्माभिः ।
सोऽयमत्रभवानेवमाह । दीयतामस्मै प्रत्ययप्रतिवचनम् ।
३ शकुन्तला—(अपवार्य) इमं अवत्थन्तरं गदे तारिसे अणुराए किं वा
सुमराविदेण । अत्ता दाणिं मे सोअणीओ त्ति ववसिदं एद । (प्रकाशम्)

How, then, shall I, who suspect myself to be [merely] a nominal husband to her, who bears evident signs of pregnancy, accept [her]?

S'akuntalā—*(Aside)* The noble Sir has doubts in regard the marriage itself (*eva*). Whence now my high-soaring hope?

S̀ārngarava—Certainly (*tāvat*) do not [accept her]!

Rightly does the sage, who approves of his daughter, who is outraged, deserve to be disrespected by you—[the sage] who, making [you] accept his own property, that was stolen, has rendered you, like a robber, a worthy recipient [of it]!

S̀āradvata—S̀ārngaravata, stop you now. S̀akuntalā, we have said what was to be said Here his majesty says so. Let a convincing reply be given him.

S'akuntalā—*(Aside)* Affection of that kind having gone to this changed state, what possibly [can be gained] by reminding? My own self has now to be lamented—this is settled here. *(Aloud)* My noble lord—*(When half said)* When now the

१ 'अक्षेत्रिणम्' म. 'क्षेत्रियम्' इत्यपि पाठः. २ 'कृताभिमर्षम्' न.

अज्जउत्त, (अर्धोक्ते) संसइदे दाणिं परिणए ण एसो समुदाआरो। पोरव,
६ जुत्तं णाम दे तह पुरा अस्समपदे सहावुत्ताणहिअअं इमं जणं समअपुव्वं
पतारिअ संपदं ईदिसेहिं अक्खरेहिं पच्चाचक्खिदुं। [(¹अपवार्य) इदमवस्था-
न्तरं गते तादृशेऽनुरागे किं वा स्मारितेन। आत्मेदानीं मे ²शोचनीय इति व्यव-
९ सितमेतत्। (प्रकाशम्) आर्यपुत्र, (अर्धोक्ते) संशयित इदानीं परिणये³ नैष
समुदाचारः। पौरव, ⁴युक्तं नाम ते तथा पुराश्रमपदे स्वभावोत्तानहृदयमिमं जनं
समयपूर्वं प्रतार्य सांप्रतमीदृशैरक्षरैः प्रत्याख्यातुम्।]

१२ राजा—(कर्णौ पिधाय) शान्तं पापम्।

व्यपदेशमाविलयितुं किमीहसे जनमिमं च पातयितुम्।
कूलंकषेव सिन्धुः प्रसन्नमम्भस्तटतरुं च ॥ २१ ॥

शाकुन्तला—होदु। जइ परमत्थदो परपरिग्गहसङ्किणा तुए एव्वं पउत्तं ता
अहिण्णाणेण इमिणा तुए आसङ्कं अवणइस्सं। [भवतु। यदि परमार्थतः ⁵परप-
३ रिग्रहशङ्किना त्वयैव ⁶प्रवृत्तं तदभिज्ञानेनानेन तवाशङ्कामपनेष्यामि।]

राजा—उदारः⁷ कल्पः।

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marriage is doubted, this is not the proper form Puru's descendant! Is it indeed, proper for you, having formerly in that way deceived this person, naturally open-minded, after an agreement in the hermitage, to repudiate her now with such words?

King—(*Shutting the ears*) [May] sin [be] averted!

Why do you seek to sully your family and to degrade this person [viz. myself], like a river, dashing against its banks, does to render turbid [its] lucid water and to fell the tree on the bank? 21

S'akuntalā—Let [it] be. If really suspecting me to be the wife of another, you are acting in this way, then by this token of recognition, I shall remove your suspicion.

King—An excellant idea!

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१ 'स्वगतम्' म. २ 'सोहणीओ (शोचनीयः)' इत्यपि पाठः. ३ नास्त्येतत् न-म-पुस्तकयोः ४ 'न जुत्तं न (न युक्तम्)' घ-न. ५ 'पर' इत्येतन्नास्ति म-पुस्तके ६ 'वत्तुं (वक्तुं)' इत्यधिकमित्र प्राह न-पुस्तके. ७ 'उदारम्' म.

शाकुन्तला—(मुद्रास्थानं परामृश्य) हद्धी हद्धी। अङ्गुलीअअसुण्णा मे
६ अङ्गुली। [हा धिक् हा धिक्। अङ्गुलीयकशून्या मेऽङ्गुलिः।] (सविषाद गौतमीमुखमवेक्षते)

गौतमी—णूणं दे सक्कावदारब्भन्तरे सचीतित्थसलिलं वन्दमाणाए पब्भट्ठं
९ अङ्गुलीअअं। [नूनं ते शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमानायाः प्रभ्रष्टमङ्गुलीयकम्।]

राजा—(सस्मितम्) इदं तत् प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते।

१२ **शाकुन्तला**—एत्थ दाव विहिणा दसिदं पहुत्तणं। अवरं दे कहिस्सं। [अत्र तावद् विधिना दर्शितं प्रभुत्वम्। अपरं ते कथयिष्यामि।]

राजा—श्रोतव्यमिदानीं संवृत्तम्।

१५ **शाकुन्तला**—णं एक्कस्सिं दिअहे वेदसलदामण्डवे णलिणीपत्तभाअणगअं उअअं तुह हत्थे सण्णिहिदं आसि। [नन्वेकस्मिन् दिवसे [1]वेतसलतामण्डपे नलिनीपत्रभाजनगतमुदकं तव हस्ते संनिहितमासीत्।]

१८ **राजा**—शृणुमस्तावत्।

S'akuntalā—(*Feeling at the place of the ring*) Oh, alas! oh, alas! Void of the ring is my finger. (*Looks at Gautamī with sorrow*)

Gautamī—In all probability (*nūnam*) your ring slipped as you were doing obeisance to the water of the Sacītīrtha within Śakrāvatāra.

King—This is what is called, 'Women are ready-witted'

S'akuntalā—Here of course (*tāvat*) fate has shown its sovereignty I shall tell you another [thing]

King—[It] has now become a thing to be heard!

S'akuntalā—Well, on one day in the bower of the vetasa creepers, water, lying in a lotus-leaf-vessel, was present in your hand—

King—[We] are listening, certainly (*tāvat*)

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१ 'णोमालिआमण्डवे (नवमालिकामण्डपे)' न-च-म-क.

शकुन्तला—तक्खणं सो मे पुत्तकिदओ दीहापङ्गो णाम मिअपोदओ उवट्ठिदो । तुए अअं दाव पढमं पिअदु त्ति अणुअम्पिणा उवच्छन्दिदो उअएण ।
२१ ण उण दे अपरिचआदो हत्थब्भासं उवगदो । पच्छा तस्सिं एव्व मए गहिदे सलिले णेण किदो पणओ । तदा तुमं इत्थं पहसिदो सि । सव्वो सगन्धेसु विस्ससिदि । दुवेवि तुह्म आरण्णआ त्ति । [तत्क्षणं स मे [1]पुत्रकृतको दीर्घापाङ्गो
२४ नाम मृगपोतक उपस्थितः । त्वयायं तावत् प्रथमं पिबत्विव्यनुकम्पिनोपच्छन्दित उदकेन । न पुनस्तेऽपरिचयाद्धस्ताभ्याशमुपगत । पश्चात् तस्मिन्नेव मया गृहीते सलिलेऽनेन कृतः प्रणयः । तदा त्वमित्थं प्रहसितोऽसि । सर्वः सगन्धेषु विश्वसिति
२७ द्वावपि [2]युवामारण्यकाविति ।]

राजा—एवमादिभिरात्मकार्य[3]निर्वर्तिनानामनृतमयवाङ्मधुभिराकृष्यन्ते विषयिणः ।

३० गौतमी—महाभाअ, ण अरुहसि एव्वं मन्तिदुं । तवोवणसंवड्ढिदो अणभिण्णो अअं जणो कइदवस्स । [महाभाग, नार्हस्येवं मन्त्रयितुम् । तपोवनसंवर्धितोऽनभिज्ञोऽयं जनः कैतवस्य ।]

३३ राजा—तापसवृद्धे,

Sakuntala—At that moment that young deer, my adopted child, Dirghapānga named, arrived He was coaxed with water by you, who took pity [on him] with the words (*iti*) 'Let him just drink first.' But through unfamiliarity he did not approach the vicinity of your hand Afterwards when the same water was taken by me, he made love [to it] Then, you thus laughed i e said in joke, 'All confide in [their] relatives Both of you are foresters'

King—Voluptuaries are allured by such and other honeyed words, full of falsehood, of women, who [seek to] accomplish their own purpose

Gautami—Noble Sir, it behoves you not to say so Brought up in a penancegrove this person is unacquainted with deceit.

King—Old ascetic woman,

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१ 'किदअपुत्तओ (कृतकपुत्रक)' म. २ 'एत्थ (अत्र)' ख-न-म-क.
३ 'निर्वर्तिनीनाम्' घ ४ 'अनृतवाङ्मधुधाराभि ' म

स्त्रीणामशिक्षितपटुत्वममानुषीषु
संदृश्यते किमुत याः प्रतिबोधवत्यः ।
प्रागन्तरिक्षगमनात् स्वमपत्यजात-
मन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ २२ ॥

शकुन्तला—(सरोषम्) अणज्ज, अत्तणो हिअआणुमाणेण पेक्खसि । को दाणिं अण्णो धम्मकञ्चुअप्पवेसिणो तिणच्छण्णकूवोवमस्स तव अणुकिदिं ३ पडिवज्जिस्सदि । [(सरोषम्) अनार्य, आत्मनो हृदयानुमानेन पश्यसि । क इदानीमन्यो धर्मकञ्चुकप्रवेशिनस्तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रतिपत्स्यते ।]

राजा—(आत्मगतम्) संदिग्धबुद्धिं मां कुर्वन्नकैतव इवास्याः कोपो ६ लक्ष्यते । तथा ह्यनया

मय्येव विस्मरणदारुणचित्तवृत्तौ
वृत्तं रहः प्रणयमप्रतिपद्यमाने ।
भेदाद् भ्रुवोः कुटिलयोरतिलोहिताक्ष्या
भग्नं शरासनमिवातिरुषा स्मरस्य ॥ २३ ॥

Untaught cleverness of women is seen [even] among females other than human! What then [of] those who are possessed of reason? Indeed, the female cuckoos get their young ones reared by other birds, before they [are able to] fly in the sky. 22

S'akuntalā—(*Angrily*) Ignoble man, you judge by the measure of your own heart. Who else now will undertake to imitate you, who wearing [lit. entering] the cloak of virtue, resemble a well, covered up with grass?

King—(*To himself*) Rendering me of doubtful mind, her anger appears like one free from fraud. For by her

Whose eyes are extremely red, the bow of Kāma is as though, in great anger, snapped asunder at me myself owing to the knitting of her curved eye-brows—[me] whose mental attitude is [according to her] dreadful owing to forgetfulness [and] who am not acknowledging the affection that developed in secret. 23

(सप्रकाशम्) भद्रे, प्रथितं दुष्यन्तस्य चरितम्। तथापीदं न [1]लक्ष्यते।
शकुन्तला—सुट्ठु दाव अत्त सच्छन्दचारिणी किदह्मि जा अहं इमस्स पुरु-
३ वंसप्पच्चएण मुहमहुणो [2]हिअअविसस्स हत्थब्भासं उवगदा। [सुष्ठु तावदत्र स्वच्छन्दचारिणी कृतास्मि याहमस्य पुरुवंशप्रत्ययेन मुखमधोर्हृदयविषस्य हस्ताभ्याशमुपगता।] (पटान्तेन मुखमावृत्य रोदिति।)
६ शार्ङ्गरवः—इत्थमात्मकृतम[3]प्रतिहतं चापलं दहति।

अतः परीक्ष्य कर्तव्यं विशेषात् संगतं रहः।
अज्ञातहृदयेष्वेवं वैरीभवति सौहृदम्॥ २४॥

राजा—अयि भोः, किमत्रभवतीप्रत्ययादेवास्मान् [4]संयुतदोषाक्षरैः क्षिणुथ।
शार्ङ्गरवः—(सासूयम्) श्रुतं भवद्भिरधरोत्तरम्।

आ जन्मनः शाठ्यमशिक्षितो य-
स्तस्याप्रमाणं वचनं जनस्य।

(*Aloud*) Good lady! Dusyanta's life is well known Yet this is not seen [in it]

S'akuntalā—Well, indeed (*ideal*), have I been made here a woman of wanton behaviour [I] who, through confidence in Puru's race went near ('upa') the vicinity (Abhyāsah) of the hands [i. e fell within the clutches] of him, who possesses honey in his mouth [but] poison in his heart (*Weeps, covering her face with the skirt of her garment*)

Sārngarava—*Thus self-commited rashness, when not checked, burns*

Therefore, a union, especially [when effected] in private, should be formed after careful examination. Friendship towards those, whose hearts are unknown, thus turns into hostility. 24

King—Ho! Ho! Why do you, by merely trusting this lady, pierce us with words that involve censure?

Sārngarava—(*With scorn*) Have you heard the inversion of the proper order of things?

The statement of a person, who from his birth has never learnt deceit, is without authority! Let those,

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१ 'लक्षये' न-य. २ 'हिअअट्ठिअ (हृदयस्थितं)' ध-न. 'हिअअस्स (हृदयस्य)' सं. ३ 'प्रतिहतम्' न-म. ४ 'सम्भृतदोषे.' य, 'संवृतदोषाक्षरेण' म.

पराभिसंधानमधीयते यै[1]-
विद्येति ते सन्तु किलाप्तवाचः ॥ २५ ॥

राजा—भोः सत्यवादिन्, अभ्युपगतं तावदस्माभिरेवम्। किं पुनरिमामतिसंधाय लभ्यते।

३ शार्ङ्गरवः—विनिपातः।

राजा—विनिपातः पौरवैः प्रार्थ्यत इति न श्रद्धेयम्।

शारद्वतः—शार्ङ्गरव, [3]किमुत्तरेण। अनुष्ठितो गुरोः संदेशः। प्रतिनिवर्तामहे
६ वयम्। (राजानं प्रति)

तदेषा भवतः [4]पत्नी त्यज वैनां गृहाण वा।
उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ २६ ॥

गौतमि, गच्छाग्रतः। (प्रस्थिताः)

शकुन्तला—कहं इमिणा किदवेण विप्पलद्ध म्हि। तुम्हे वि मं परिच्चअह।
९ [कथमनेन कितवेन विप्रलब्धास्मि। यूयमपि मां परित्यजथ।] (अनुप्रतिष्ठते)

गौतमी—(स्थित्वा) वच्छ सङ्गरव, अणुगच्छदि इअं क्खु णो करुणपरि-

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verily, by whom the deceiving of others is studied as a science, be of authoritative words! 25

King—O truth-teller, we for a time admit this What, however (*punar*), is to be gained by having deceived her?

Śārṅgarava—Downfall!

King—That downfall is sought after by Puru's descendants is not credible

Śāradvata—Śārṅgarava, what [is the use] of replying? The preceptor's command has been executed. We shall return (*To the king*)

Here then is your wife Abandon her or accept For, authority over the wife is admitted to be all-extending. 26

Gautamī! Go ahead. (*They start*)

S'akuntalā—How [completely] have I been deceived by this villain! Do you also forsake me? (*Starts after*)

Gautamī—(*Stopping*) Child Śārṅgarava, here Śakuntalā,

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१ 'ये' म. २ नास्तीद म-पुस्तके. ३ 'उत्तरोत्तरेण' म. ४ 'कान्ता' ब-न-म-क.

देविणी सउन्दला । पच्चादेसपरुसे भत्तुणि किं वा मे पुत्तिआ करेदु

६ [(स्थित्वा) वत्स शार्ङ्गरव, अनुगच्छतीयं खलु न. करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तरि किं वा मे पुत्रिका करोतु ।]

शार्ङ्गरव —(सरोष निवृत्य) किं पुरोभागे स्वातन्त्र्यमवलम्बसे ।

९ (शकुन्तला भीता वेपते)

शार्ङ्गरव — शकुन्तले,

यदि यथा वदति क्षितिपस्तथा
त्वमसि किं पितुरुत्कुलया त्वया ।
अथ तु वेत्सि शुचि व्रतमात्मन
पतिकुले तव दास्यमपि क्षमम् ॥ २७ ॥

तिष्ठ । साधयामो वयम् ।

राजा—भोस्तपस्विन्, किमत्रभवतीं [1]विप्रलभसे ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ २८ ॥

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weeping piteously, is following us What possibly can my poor (*kā*) daughter do, when her husband is harsh in repudiation ?

Śārṅgarava—(*Turning angrily*) Wanton girl, do you resort to independence ?

(*Śakuntalā trembles in fright*)

Śārṅgarava—Śakuntalā,

If you are as the king says, what has your father to do with you who have transgressed the family ? If, on the other hand (*atha tu*), you know your own vow to be pure, even slavery in the family of your husband is sufficient for you. 27

Stay We go.

King—O ascetic, why do you delude this lady ?

The moon awakens the night-lotuses only, [and] the sun the day-lotuses alone For, the disposition of those who possess control [over their senses] is averse to embracing another's wife 28

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१ 'विप्रलपसि' म.

शार्ङ्गरवः—यदा तु [1]पूर्ववृत्तमन्यसङ्गाद्विस्मृतो भवांस्तदा कथमधर्मभीरुः[2]।

राजा—भवन्तमेवात्र गुरुलाघवं[3] पृच्छामि।

मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये।
दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः॥ २९॥

पुरोहितः—(विचार्य) यदि तावदेवं क्रियताम्।

राजा—अनुशास्तु मां भवान्[4]।

३ **पुरोहितः**—अत्रभवती तावदा प्रसवादस्मद्गृहे तिष्ठतु। कुत इदमुच्यत इति चेत्। त्वं [5]साधुभिरादिष्टपूर्वः। प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति। स चेन्मुनिदौहित्रस्तल्लक्षणोपपन्नो भविष्यति, अभिनन्द्य शुद्धान्तमेनां प्रवेश-
६ यिष्यसि। विपर्यये तु पितुरस्याः समीपनयनमवस्थितमेव।

राजा—यथा गुरुभ्यो रोचते।

पुरोहितः—वत्से, अनुगच्छ माम्।

Śārṅgarava—But when your majesty forgot what happened before owing to devotion to something else, then how could you be [said to be] apprehensive of sin ?

King—You yourself I ask [about] the superiority and inferiority [of courses of conduct] in this case

In the doubt as to whether I may be infatuated, or she may be telling a lie, shall I become the repudiator of my wife, or defiled by contact with another woman ? 29

Preceptor—(*Reflecting*) If then [this be your question], let [it] be done thus

King—May your honour instruct me.

Preceptor—Let this lady just stay in our house till delivery. If you ask why I say this, [I reply] you have been blessed [lit. addressed by way of prediction] by the sages that at the very first you will beget a son who will be a universal monarch If that grandson of the sage be endowed with signs of that [universal monarch], you will, having congratulated her, cause her to enter your harem. But the reverse happening, taking her to her father is already settled

King—As pleases the worthy preceptor

Preceptor—Child, follow me.

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१ 'अन्यासङ्गात्' म. २ 'भीरुता' म. ३ 'लाघवं' म. ४ 'पुरोहितः' म. ५ 'उद्दिष्टः' व–न.

९ शाकुन्तला—भअवदि वसुहे, देहि मे विवरं। [भगवति वसुधे, देहि मे विवरम्।] (रुदती प्रस्थिता। निष्क्रान्ता सह पुरोधसा तपस्विभिश्च)

(राजा शापव्यवहितस्मृतिः शकुन्तलागतमेव चिन्तयति)

१२ (नेपथ्ये।) आश्चर्यम्।

राजा—(आकर्ण्य) किं नु खलु स्यात्।

(प्रविश्य) पुरोहितः—(सविस्मयम्) देव, अद्भुतं खलु संवृत्तम्।

१५ राजा—[1]किमिव।

पुरोहितः—देव, परावृत्तेषु कण्वशिष्येषु

सा निन्दन्ती स्वानि भाग्यानि बाला
बाहूत्क्षेपं क्रन्दितुं च प्रवृत्ता।

राजा—किं[2] च।

पुरोहितः—

स्त्रीसंस्थानं चाप्सरस्तीर्थमारा-
[3]दुत्क्षिप्यैनां ज्योतिरेकं जगाम ॥ ३० ॥

S'akuntalā—Divine earth, give me an opening (*Starts weeping Goes out with the preceptor and the hermits*)

(*The king, whose remembrance is obscured by the curse, ponders over something connected with Śakuntalā herself*)

(**Behind the curtain**) Wonder!

King—(*Listening*) What possibly (*nu*) may [it] be?

(*Entering*) **Preceptor**—(*With amazement*) Your majesty! A miraculous thing, indeed, has happened

King—What possibly?

Preceptor—Your majesty, when the pupils of Kanva had returned,

That young girl, upbraiding her fortunes, began to cry, tossing up her arms—

King—and what?

Preceptor—

And that very moment (*ca-ca*) a lustre, of the form of a woman, having lifted her up from afar, went towards the Apsarastīrtha 30

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१ 'किमेवम्' घ. २ 'किमन्यत्' म. ३ 'आक्षिप्य' म.

(सर्वे विस्मयं रूपयन्ति)

राजा—भगवन्, प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव । किं वृथा तर्केणा-
३ न्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः—(विलोक्य) विजयस्व । (निष्क्रान्त)

राजा—वेत्रवति, पर्याकुलोऽस्मि । शयनभूमिमार्गमादेशय ।

६ **प्रतीहारी**—इदो इदो देवो । [इत इतो देवः [ ] (प्रस्थिता)

राजा—(परिक्रम्य स्वगतम्)

> कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयाम् ।
> बलवत्तु दूयमानं प्रत्याययतीव मे हृदयम् ॥ ३१ ॥

(निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः

(All gesticulate surprise)

King—Revered Sir, even before, that object has already been repudiated by me. Why is it being uselessly pursued by conjecture? Let your reverence take rest.

Preceptor—(*Looking*) Be victorious. (*Goes out*)

King—Vetravati, I am uneasy. Show the way to the bed-chamber.

Door-Keeper—This way, this way [may] your majesty [proceed] (*Starts*)

King—(*Walking round. To himself*)

> Granted (*kāmam*), I do not remember the repudiated sage's daughter [to be my] wife. But my heart, which is exceedingly aching, as though convinces [me]. 31

(*All go out*)

END OF FIFTH ACT

षष्ठोऽङ्कः

(ततः प्रविशति नागरिक श्यालः पश्चाद् बद्धपुरुषमादाय रक्षिणौ च)

रक्षिणौ—(ताडयित्वा) अले कुम्भीलआ, कहेहि कहिं तुए एशे मणिब-
३ न्धणुक्किण्णणामहेए लाअकीए अङ्गुलीअए शमाशादिए। [अरे कुम्भीरक,
कथय कुत्र त्वयैतन्मणिबन्धनोत्कीर्णनामधेयं राजकीयमङ्गुलीयकं समासादितम्।]

पुरुष—(भीति नाटयित्वा) पशीदन्तु भावमिश्शे। अहके ण ईदिशकम्मकाली।
६ [प्रसीदन्तु भावमिश्रा। अहं नेदृशकर्मकारी।]

प्रथम—किं शोहणे बम्हणेत्ति कलिअ लञ्ञा पडिग्गहे दिण्णे। [किं शोभनो
ब्राह्मण इति कृत्वा राज्ञा प्रतिग्रहो दत्तः।]

९ **पुरुष**.—शुणध दाणिं। अहके शक्कावदालब्भन्तलवाशी धीवले। [शृणुतेदानीम्।
अहं शक्रावताराभ्यन्तरवासी धीवरः।]

द्वितीय—पाडच्चला, किं अह्मेहिं जादी पुच्छिदा। [पाटच्चर, किमस्मा
१२ भिर्जातिः पृष्टा।]

Sixth ACT

(*Then enters Śyāla, the City-Superintendent, and after him two guards leading a man bound*)

Guard—(*Beating*) O thief, say where you obtained this royal ring, set with a gem and having the name engraved [on it]

Man—(*Gesticulating fear*) May your honours be pleased ! I am no doer of such an act

First—Is [it that this is] a gift presented by the king, considering [you to be] a worthy Brahmana ?

Man—Now listen I am a fisherman living within Śakrāvatā a

Second—Robber was [your] caste asked by us ?

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१ 'महामणीभाशुले उक्किण्णणामक्खले (महामणिभासुरमुत्कीर्णनामाक्षरम्)' इत्यपि पाठः २ 'णामहेअङ्किअे (नामधेयाङ्कितम्)' म. ३ 'भीतिनाटितकेन' घ-न-क. ४ 'कलिअ (कलयित्वा)' न. ५ 'शक्कावदाल्वाशी (शक्रावतारवासी)' म. ६ 'जादी पुच्छिदा (जातिः पृष्टः)' च.

श्याल —सूअअ कहेदु सव्वं अणुक्कमेण। मा णं अन्तरा पडिबन्धह।
[सूचक, कथयतु सर्वमनुक्रमेण। मैनमन्तरा प्रतिबधान।]

१५ उभौ—जं आवुत्ते आणवेदि। कहेहि। [यदावुत्त आज्ञापयति। कथय।]

पुरुषः—अहके जालुग्गालादीहिं मच्छबन्धणोवाएहिं कुडुम्बभलणं कलेमि।
[अहं जालोद्गालादिभिर्मत्स्यबन्धनोपायैः कुटुम्बभरणं करोमि।]

१८ श्यालः—(विहस्य) विसुद्धो दाणिं आजीवो। [विशुद्ध इदानीमाजीवः।]

पुरुषः—भट्टा। मा एव्वं भण।

> शहजे किल जे विणिन्दिए ण हु दे कम्म विवज्जणीअए।
> पशुमालणकम्मदालुणे अणुकम्पामिदुए वि शोत्तिए॥ १॥

[[1]भर्तः। मैवं भण।

> सहजं किल यद् विनिन्दितं न खलु तत् विवर्जनीयम्।
> ३ पशुमारणकर्मदारुणोऽनुकम्पामृदुरपि[2] श्रोत्रियः॥]

श्यालः—तदो तदो। [ततस्ततः।]

पुरुषः—एक्कर्दिशं दिअशे खण्डशो लोहिअमच्छे मए कप्पिदे। जाव तश्श
६ उदलब्भन्तले पेक्खामि दाव एशे लदणभाशुले अङ्गुलीअए पेक्खिअए। पच्छा

S'yāla—Sūcaka, let him tell all in order Do not stop him in the middle

Both—As your honour commands Tell [*your story*]

Man—I effect the maintenance of my family by nets, hooks and other contrivances of catching fish

S'yāla—(*Laughing*) A holy profession, certainly (*ironical*)!

Man—Master, say not so.

> Which censured duty one is born to, that verily should not be abandoned, they say (*kila*). The learned Brāhmaṇa, though soft with pity, is merciless [enough] in the business of killing the [sacrificial] animal. 1

S'yāla—Then [what] then.

Man—One day I cut a Rohita fish to pieces No sooner I looked into the inside of its belly than was seen this ring sparkling with the jewel Afterwards [while] showing [it] for its

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१ नास्तीदं वाक्यं न-पुस्तके. २ 'मिदुएव्व (मृदुरेव)' च-न-म-फ.

अदके शे विक्काअ दशअन्ते गहिदे भावमिश्शेहिं । मालेह वा मुश्चेह वा । अअं शे आअमवुत्तन्ते । [एकस्मिन् दिवसे खण्डशो रोहितमत्स्यो मया
९ कल्पित यावत् तस्योदराभ्यन्तरे प्रेक्षे¹ तावदेतद् रत्नभासुरमङ्गुलीयकं दृष्टम्² । पश्चादहं तस्य विक्रयाय दर्शयन् गृहीतो भावमिश्रैः । मारयत वा मुञ्चत वा । ³अयमस्यागमवृत्तान्तः ।]

१२ **स्यालः**—जाणुअ, विस्सगन्धी गोहादी मच्छबन्धो एव्व णिस्संसअं । अङ्गुलीअदंसणं शे विमरिसिदव्वं । राअउलं एव्व गच्छामो । [जानुक, विस्रगन्धी ⁴गोघादी मत्स्यबन्ध एव निःसंशयम् । अङ्गुलीयक⁵दर्शनमस्य विमर्शयितव्यम् ।
१५ राजकुलमेव गच्छाम ।]

रक्षिणौ—तह । गच्छ अले गण्ठिभेदअ । [तथा । गच्छ अरे ⁶ग्रन्थिभेदक ।]

(सर्वे परिक्रामन्ति)

१८ **स्यालः**—सूअअ, इमं पुरदुआरे अप्पमत्ता पडिवालेह जाव इमं अङ्गुलीअअं जहागमणं भट्टिणो णिवेदिअ तदो सासणं पडिच्छिअ णिक्कमामि । [सूचक, इमं ⁷पुरद्वारेऽप्रमत्तौ प्रतिपालयतं यावदिदमङ्गुलीयकं यथागमनं भर्त्रे निवेद्य ततः शासनं
२१ ⁸प्रतीच्य निष्क्रामामि ।]

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sale I was arrested by your honours Kill me or release me This is the story of its acquisition

Syāla—Jānuka ! Stinking of raw flesh, [this fellow] is undoubtedly a crocodile-eating fish-catcher His acquisition of [lit seeing] the ring must [however] be thought over To the palace itself let us go

Both—Right Proceed, O cutpurse

(All walk round)

Syāla—Sūcaka, guard this [man] carefully at the city-gate, till, having reported to his majesty this ring as it came [to us] and having received his command, I come out.

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१ नास्तीद घ-न-म-क-पुस्तकेषु २ 'देस्खिअ (दृष्ट्वा)' न म. ३ 'इअ शे आअदी (इयमस्यागति)' म ४ 'गोहादी (गोघाती)' घ, 'गोघादी (गोखादी)' म. ५ 'अङ्गुलीअअ (अङ्गुलीयकम्)' म. ६ 'गण्ठभेदअ (गण्ठभेदक)' न. '...(गाण्ठभेदिक)' म 'गोपुरदुआरे (गोपुरद्वारे)' न-म. ८ 'पडिच्छिअ (प्रतीक्ष्य)' न. (प्रतिगृह्य)' म

उभौ—पविशदु आवुत्ते शामिपशादस्स । [प्रविशत्वावुत्तः स्वामिप्रसादाय ।]
(निष्क्रान्तः श्याल)

२४ प्रथमः— जाणुअ, चिलाअदि क्खु आवुत्ते। (जानुक, चिरायते खल्वावुत्त'।)

द्वितीय'—ण अवशलोवशप्पणीआ लाआणो । [नन्ववसरोपसर्पणीया राजानः ।]

२७ प्रथम —जाणुअ, फुलन्ति मे हत्या इमश्श वहश्श शुमणा पिणद्धु ।
'[जानुक, स्फुरतो मम हस्तावस्य 'वधस्य सुमनस पिनद्धुम् ।] (पुरुषं निर्दिशति)

पुरुष —ण अलुहदि भावे अकालणमालणे होदु । [नार्हति भावोऽकारणमारणो
३० भवितुम् ।]

द्वितीय'—(विलोक्य) एशे अह्माण शामी पत्तहत्ये लाअशाशण पडिच्छिअ
इदोमुहे देक्खीअदि । गिद्धवली भविश्शशि शुणो मुह वा देक्खिश्शशि ।

३३ [(विलोक्य) एष नौ स्वामी 'पत्रहस्तो राजशासन 'प्रतीष्येतोमुखो दृश्यते ।
गृध्रबलिर्भविष्यसि, शुनो मुखं वा द्रक्ष्यसि ।]

(प्रविश्य) श्याल'—शक्क, मुञ्चेदु एशे जालोअजीवी । उववण्णो क्खु ।

Both— Let your honour enter to receive the Master's favour. (*Syāla goes out*)

First—Jānuka, his honour is, indeed, delaying

Second—Why, kings have to be approached at [their] leisure.

First—Jānuka, my hands itch to fasten the flowers of death of this [man] (*Points to the man*)

Man—It behoves not your honour to become a slaughterer without reason

Second—Here our master, letter in hand, having received the royal command, is seen proceeding in [lit with his face towards] this direction You will either be an offering to a vulture, of you will see the mouth of a dog

(*Entering*) **S'yāla**—Let this fisherman be released [His

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१ 'वज्झश्श शुमणो (वध्यस्य सुमन.)' च–क; 'वज्झशुमणश (वध्यसुमनस)' म.
२ 'अकालणमालण भाविदुं (अकारणमारण भावयितुम्)' न. ३ 'लेहपत्ते गहिअ लाअशाशण (लेखपत्रे गृहीत्वा राजशासनम्)' म ४ 'पडिच्छिअ (प्रतीक्ष्य)' न.

३६ अङ्गुलीअअस्स आअमो । [सूचक, मुच्यतामेष जालोपजीवी । उपपन्न' स्वङ्गुलीयकस्यागम ।]

सूचक—जह आवुत्ते भणादि । [यथावुत्तो भणति ।]

३९ द्वितीय—एसो जमसदणं पविसिअ पडिणिवुत्ते । [एष यमसदनं प्रविश्य प्रतिनिवृत्त ।] (पुरुषं परिमुक्तबन्धनं करोति)

पुरुष—(श्यालं प्रणम्य) भट्टा, अह कीलिशे मे आजीवे । [भर्त, अथ[1] ४२ कीदृशो म आजीवः ।]

श्याल—एशे भट्टिणा अङ्गुलीअअमुल्लसम्मिदो पसादो वि दाविदो । [एष भर्त्राङ्गुलीयकमूल्यसमित प्रसादोऽपि [2]दापित ।] (पुरुषायार्थं प्रयच्छति)

४५ पुरुष—(सप्रणाम प्रतिगृह्य) भट्टा, अणुग्गहिद ह्मि । [[3]भर्त, अनुगृहीतोऽस्मि ।]

सूचक—एशे णाम अणुग्गहे जे शूलादो अवदालिअ हत्थिक्खन्धे पडिट्ठाविदे । ४८ [एष [4]नामानुग्रहो [5]यच्छूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापित. ।]

जानुक—आवुत्त, पालिदोशिअं कहेदि । मह्लिहलदणेन तेण अङ्गुलीअएण

account of] the acquisition of the ring is, indeed, reasonable.

Sūcaka—As your honour says

Second—*Here, entering Yama's abode,* [he] *has returned.* (*Makes the man free from bondage*)

Man—(*Bowing to Śyāla*) Master, how is then my profession ?

S'yāla—Here his Majestic has ordered favour to be given, equal to the price of the ring (*Gives money to the man*)

Man—(*Accepting with a bow*) Master, I am favoured.

Sūcaka—This is, indeed, a favour that being made to descend from the stake, [he] has been installed on the neck of an elephant.

Jānuka—Your honour, the reward proclaims that that ring,

१ 'तक्केलं मे जीविद (तर्केरकं मे जीवितम्)' म. २ 'दिण्णो (दत्त)' म. ३ 'भट्टकेण (भर्त्रा)' म ४ 'दे (ते)' म ५ 'अणुग्गहीदा (अनुगृहीता)' म. ६ 'जे (ये)' म. ७ 'ओक्दिा (पिता)' म

भट्टिणो बहुमदेण होदव्वं त्ति। [आवुत्त, [1]पारितोषिकं कथयति। [2]महार्हरत्नेन
५१ तेनाङ्गुलीयकेन भर्तुर्बहुमतेन भवितव्यमिति[3]।]

श्याल—ण तस्सि महारुह रदण भट्टिणो बहुमद त्ति तक्केमि। तस्स दंसणेण भट्टिणो अभिमदो जणो सुमराविदो। मुहुत्तअ पकिदिगम्भीरो वि
५४ पज्जस्सुणअणो आसि। [न तस्मिन् महार्हं रत्नं भर्तुर्बहुमतमिति तर्कयामि। तस्य दर्शनेन [5]भर्तुरभिमतो जनः स्मारितः। मुहूर्तं प्रकृतिगम्भीरोऽपि [6]पर्यश्रुनयन आसीत्।]

५७ **सूचकः**—सेविदं णाम आवुत्तेण। [सेवितं नामावुत्तेन।]

जानुकः—णं भणाहि इमस्स कए मच्छिआभत्तुणोत्ति। [ननु भण अस्य कृते [7]मात्स्यिकभर्तुरिति।] (पुरुषमसूयया पश्यति)

६० **पुरुषः**—भट्टालक, इदो अद्धं तुम्हाणं सुमणोमुल्लं होदु। भट्टारक, इतोऽर्धं युष्माकं सुमनोमूल्यं भवतु।]

जानुकः—एत्तके जुज्जइ। [एतावद्युज्यते।]

६३ **श्यालः**—धीवर, महत्तरो तुमं पिअवअस्सओ दाणिं मे संवुत्तो। कादम्बरीसक्खिअं अह्माणं पढमसोहिदं इच्छीअदि। ता सोण्डिआपणं एव्व गच्छामो।

with its gem of great price, must have been highly valued by his majesty.

S'yāla—Not that the gem of great price thereon was highly valued by his majesty, I guess Its sight reminded his majesty of [some] beloved person. Though naturally grave, (his majesty] had his eyes full of tears for a time.

S^ucaka—Your honour has indeed [well] served.

Jānuka—Why, say for the sake of this chief of fishermen. (*Eyes the man with envy*)

Man—Master, let half from this be the price of flowers to you.

Jānuka—This much is proper.

S'yāla—Fisherman, great as you are, you have now become

१ 'पलिदोश कहहि (परितोष कथय)' न, 'रण्णो परितोस कहेहि (राज्ञः परितोष कथय)' म. २ नास्तीद घ-न-म-क-पुस्तकेषु. ३ 'शम्मदेण (सम्मतेन)' घ-न-क, 'सम्मदेण (शर्मदेन)' म. ४ 'इति' इत्येतन्नास्ति घ-न-म-क-पुस्तकेषु. ५ 'किंवि अभिमदं भट्टिणो सुमरिदं (किमप्यभिमतं भर्तुः स्मृतम्)' म. ६ 'पज्जुस्सुअमणो (पर्युत्सुकमना.) घ-म, 'पज्जुस्सुअणअणो (पर्युत्सुकनयनः) न. ७ 'मच्छसत्तुणो (मत्स्यशत्रोः)' म; 'मच्छिआमत्तुणो (मत्सिकाभर्तुः)' घ-क.

[धीवर, मद्दत्तरस्त्व प्रियवयस्यक इदानीं मे सवृत्त । [1]कादम्बरीसाक्षिकमस्माक
६६ [2]प्रथमसौहृदमिष्यते । [3]तच्छौण्डिकापणमेव गच्छाम [4]।] (निष्क्रान्ता सर्वे)

इति प्रवेशक ।

(तत प्रविशत्याकाशयानेन सानुमती नामाप्सरा)

६९ **सानुमती**—णिव्वत्तिद मए पज्जाअणिव्वत्तणिज्ज अच्छरातित्थसाण्णिज्झं
जाव साहुजणस्स अभिसेअकालो । त्ति सपद इमस्स राएसिणो उदन्त
पच्चक्खीकरिस्स । मेणआसबन्धेण सरीरभूदा [5] मे सउन्दला । ताए अ
७२ दुहिदुणिमित्त आदिट्ठपुव्वह्मि । (समन्तादवलोक्य) किं णु खु उदुच्छवे
वि णिरुस्सवारम्भ विअ राअउल दीसइ । अत्थि मे विहवो पणिधाणेण सव्व
परिण्णादु । किंदु सहीए आदरो मए माणइदव्वो । होदु । इमाणं एव्व
७५ उज्जाणपालिआण तिरक्खरिणीपडिच्छण्णा पस्सवत्तिणी भविअ उवलहिस्सं ।
(साध्वेनावतीर्थं स्थिता) [निर्वर्तित मया पर्यायनिवर्तनीयमप्सरस्तीर्थसान्निध्य
यावत् साधुजनस्याभिषेककाल । साम्प्रतमस्य राजर्षेरुदन्त प्रत्यक्षीकरिष्यामि ।
७८ मेनकासबन्धेन शरीरभूता [5] मे शकुन्तला । तया च दुहितृनिमित्तमादिष्टपूर्वास्मि ।
(समन्तादवलोक्य) किं नु खलु [6]ऋतूत्सवेऽपि निरुत्सवारम्भमिव राजकुल

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my dear friend With liquor as its witness our first friendship is desired So let us go to the liquor seller's shop itself

(All go out)

END OF THE INTERLUDE

(Then enters along the aerial path a nymph called Sānumati)

Sānumati—Attendance at Apsarastirtha, which has to be kept [by us] in rotation, so long as it is bathing time for sages, has been observed by me Now I shall see with my own eyes news of this royal sage. Through my relation with Menaka, Śakuntala has become my [very] body And by her, for the sake of her daughter, I have already been asked [to do something] *[Looking around]* Why, indeed, may it be that, even in the festival of the [new] season, the palace appears as though void of [any] festive

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१ 'कादम्बरीसक्खिअं (कादम्बरीसखित्व)' न. २ 'सोहिद (सोहित)' न.
३ 'सुण्डिआभवण (शुण्डिकाभवन)' म. ४ अस्मात् पर 'सर्वे—तह' [तथा]'
इत्यधिक वाक्य च-पुस्तके, क-पुस्तक तु 'तह' इत्यस्य स्थाने 'सधा' इति पठति.
५ 'भूदा दाणिं (भूतेदानीं)' घ-म., ६ 'उच्छवे वि (उत्सवेऽपि)' म..

दृश्यते। अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम्। किं तु सख्या आदेशो ८१ मया माननयितव्यः। भवतु। अनयोरेवोद्यानपालिकयोस्तिरस्करिणीप्रतिच्छन्ना पार्श्ववर्तिनी भूत्वोपलप्स्ये।] (नाट्येनावतीर्य स्थिता)

(ततः प्रविशति चूताङ्कुरमवलोकयन्ती चेटी। अपरा च पृष्ठतस्तस्या।)

८४ प्रथमा—

आअम्बहरिअपण्डुर वसन्तमासस्स जीअसव्वस्स।
दिट्ठोसि चूदकोरअ उदुमङ्गल तुमं पसाएमि ॥ २ ॥

[आताम्रहरितपाण्डुर [1]वसन्तमासस्य [2]जीवसर्वस्व।
दृष्टोऽसि[3] [4]चूतकोरक ऋतुमङ्गल त्वां [5]प्रसादयामि ॥]

३ द्वितीया—परहुदिए, किं एआइणी मन्तेसि। [परभृतिके, किमेकाकिनी मन्त्रयसे।]

प्रथमा—महुअरिए, चूदकलिअं पेक्खिअ उम्मत्तिआ परहुदिआ होदि। ६ [मधुकरिके, चूतकलिकां दृष्ट्वोन्मत्ता परभृतिका भवति।]

activities? I have power to ascertain all by means of meditation But respect of my friend must be paid regard to by me Well! Standing near these very female keepers of the garden, concealed by the veil of invisibility, I shall ascertain. (*Having acted descent, stands*)

(*Then enters a maid servant gazing at the mango blossom, and another behind her*)

First—

Bud of the mango tree! a little red, green and pale! the all-in-all of the life of the vernal month! the auspicious [harbinger] of the season! you are seen I propitiate you 2

Second—Parabhṛtikā, why are you muttering alone?

First—Madhukarikā, Parabhṛtikā [i. e. the female cuckoo] becomes intoxicated at the sight of the mango-bud

१ 'जीविद सत्तं वसन्तमासस्य (जीवित सत्य वसन्तमासयो.)' म. २ 'जीविदसव्व (जीवितसर्व)' म. ३ 'दिट्ठीए (दिष्ट्या)' म. ४ 'चूदङ्कुर (चूताङ्कुर)' म. ५ 'खु पेक्खामि (खलु पश्यामि)' म.

द्वितीया—(सहर्षं त्वरयोपगम्य) कहं उवट्ठिदो महुमासो। [कथमुपस्थितो मधुमासः।]

१ **प्रथमा**—महुअरिए, तव दाणिं कालो एसो मदविब्भमगीदाण। [मधुकरिके, तवेदानीं काल एष[1] मदविभ्रमगीतानाम्।]

द्वितीया—सहि, अवलम्ब मं जाव अग्गपादट्ठिआ भविअ चूदकलिअं
१२ गेण्हिअ कामदेवच्चणं करेमि। [सखि, अवलम्बस्व मां यावदग्रपादस्थिता भूत्वा चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि।]

प्रथमा—जइ मम वि क्खु अद्धं अच्चणफलस्स। [यदि ममापि खल्वर्ध-
१५ मर्चनफलस्य।]

द्वितीया—अकहिदे वि एदं संपज्जइ। जदो एक्कं एव्व णो जीविदं दुधाट्ठिदं सरीरं। (सखीमवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति) अए अप्पडिबुद्धो वि
१८ चूदप्पसवो एत्थ बन्धणभङ्गसुरभी होदि। (कपोतहस्तकं कृत्वा)

> तुं सि मए चूदङ्कुर दिण्णो कामस्स गहिदधणुअस्स।
> पहिअजणजुवइलक्खो पञ्चब्भहिओ सरो होहि॥ ३॥

(चूताङ्कुरं क्षिपति) [अकथितेऽप्येतत् संपद्यते। यत एकमेव नौ जीवितं [2]द्विधास्थितं शरीरम्। (सखीमवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति) अये
२ अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धनभङ्गसुरभिर्भवति। ([3]कपोतहस्तकं कृत्वा)

Second—(*Joyfully approaching with haste*) What! Has the spring month arrived?

First—Madhukarikā [i. e. the female bee], here now is your time for intoxicated graceful songs.

Second—Friend, support me, till, standing on the tips of my feet, I pluck the mango-bud and perform the worship of Kāma.

First—If mine too would be half of the fruit of the worship.

Second—This happens even when not told. For, our life is but one, the body [alone] stands in two [places]. (*Stands leaning on her friend and plucks the mango blossom*) Oh! The mango-blossom, though not fully blown, becomes fragrant here owing to the cutting of the stalk. (*Folding the hands so as to form a hollow*)

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१ 'विब्भमोग्गीदाण (विभ्रमोद्गीताना)' म.

त्वमसि मया चूताङ्कुर दत्तः कामाय गृहीतधनुषे ।
पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ॥]

(चूताङ्कुरं क्षिपति)

(प्रविश्यापटीक्षेपेण कुपितः)

कञ्चुकी—मा तावत् । अनात्मज्ञे, देवेन प्रतिषिद्धे वसन्तोत्सवे त्वमाम्रक-
९ लिकाभङ्गं किमारभसे ।

उभे—(भीते) पसीददु अज्जो । अग्गहीदत्थाओ वअ । [प्रसीदत्वार्यः ।
अगृहीतार्थे आवाम् ।]

१२ कञ्चुकी—न किल श्रुतं युवाभ्यां [1]यद्वासन्तिकैस्तरुभिरपि देवस्य शासनं
प्रमाणीकृतं तदाश्रयिभिः पत्रिभिश्च । तथा हि ।

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
संनद्धं यदपि स्थितं कुरबकं तत् कोरकावस्थया ।

You have been, mango-blossom, given by me to Kāma, who has taken up his bow With the young wives of the travelling folk as your target, be you an arrow superior to the [usual] five 3

(Throws down the mango-blossom)

(Entering in anger with a toss of the curtain)

Chamberlain—Just do not [O] thoughtless girl, why do you begin the plucking of mango-buds, when the spring-festival has been prohibited by his majesty?

Both—(*Frightened*) Pleased be your honour We have not learnt the fact

Chamberlain—Indeed, have you not heard the command of his majesty, which has been considered authoritative even by the trees, that blossom in the spring, and the birds, that resort to them? So indeed,

The bud of mango-tree, though long since come out, does not form its own pollen That Kurabaka also, which is all ready [to blossom], remains in the state of a bud.

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१ 'द्विष्ट (दृष्ट्म)' म. २ 'कपोतकम्' स. ३ 'यदा' म-

कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतं
शङ्के संहरति स्मरोऽपि चकितस्तूणार्धकृष्टं शरम् ॥ ४ ॥

[1]सानुमती—णत्थि संदेहो। महप्पहावो राएसी। [नास्ति संदेहः। महाप्रभावो राजर्षिः।]

३ प्रथमा—अज्ज, कति दिअहाइं अह्माणं मित्तावसुणा रट्ठिएण भट्टिणीपाअमूलं पेसिदाणं। एत्थ अ णो पमदवणस्स पालणकम्म समप्पिदं। ता आअन्तुअदाए असुदपुव्वो अह्मेहिं एसो वुत्तन्तो। आर्य, कति दिवसान्यावयोर्मि-
६ त्रावसुना राष्ट्रियेण [2]भट्टिनीपादमूलं प्रेषितयोः अत्र च नौ प्रमदवनस्य पालनकर्म समर्पितम्। तदागन्तुकतयाश्रुतपूर्व आवाभ्यामेष वृत्तान्तः।]

कञ्चुकी—भवतु। न पुनरेवं प्रवर्तितव्यम्।

९ उभे—अज्ज, कोदूहलं णो। जइ इमिणा जणेण सोदव्वं कहेदु अज्जो किंणिमित्तं भट्टिणा वसन्तुस्सवो पडिसिद्धो। [आर्य, कौतूहलं नौ। यद्यनेन जनेन श्रोतव्यं कथयत्वार्यः किंनिमित्तं भर्त्रा वसन्तोत्सवः प्रतिषिद्धः।]

The note of the male-cuckoos, even though the cold [season] has gone, falters in [their] throats I fear even Kāma, being amazed, arrests his arrow half-drawn from [his] quiver! 4

Sānumatī—There is no doubt The royal sage is of great prowess

First—Venerable Sir, [only] a few days have elapsed since Mitrāvasu, the king's brother-in law, sent us near the feet of her majesty And here the duty of protecting the pleasure-grove was entrusted to us Therefore, by reason of our being strangers, this incident was not heard by us before

Chamberlain—All right You should not again act in this way

Both—Venerable Sir, we have a curiosity. If it is fit to be heard by these persons, let your honour tell [us] why the spring-festival has been prohibited by his majesty

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१ 'उभे' घ-न. २ 'भर्तुः' घ-म ३ 'इत्थ (इत्थम्)' घ-म ४ 'सअलं पडिकम्म (सकलं प्रतिकर्म)' म.

१२ **सानुमती**—उस्सवप्पिआ क्खु मणुस्सा । गुरुणा कारणेण होदव्वं । [उत्सवप्रिया खलु मनुष्याः । गुरुणा कारणेन भवितव्यम् ।]

कञ्चुकी—बहुलीभूतमेतत् किं न कथ्यते । किमत्र भवत्योः कर्णपथं नायातं
१५ शकुन्तलाप्रत्यादेशकौलीनम् ।

उभे—सुदं रट्ठिअमुहादो जाव अङ्गुलीअअदंसणं । [श्रुतं राष्ट्रियमुखाद् यावदङ्गुलीयकदर्शनम् ।]

१८ **कञ्चुकी**—तेन ह्यल्पं कथयितव्यम् । यदैव खलु स्वाङ्गुलीयकदर्शनादनुस्मृतं देवेन सत्यमूढपूर्वा मया[1] तत्रभवती रहसि शकुन्तला मोहात् प्रत्यादिष्टेति तदाप्रभृत्येव पश्चात्तापमुपगतो देवः । तथा हि ।

रम्यं द्वेष्टि [2]यथा पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर्विगमयत्युन्निद्र एव क्षपाः ।
दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च [3]व्रीडाविलक्षश्चिरम् ॥ ५ ॥

Sanūmatī—Mortals are, indeed, fond of festivities. There should be a great reason.

Chamberlain—This has been wide spread Why should [it] not be told ? Has not the scandal of the repudiation of Śakuntalā crossed the range of your ears here ?

Both—[We have] heard [it] from the mouth of the royal brother-in-law as far as the seeing of the ring

Chamberlain—Then really little is to be told Just when, indeed, at the sight of his own ring his majesty recollected that her ladyship Śakuntalā was really married by him before in secret [and] was repudiated through infatuation, his majesty has been [subject] to repentance For,

He abhors the delightful He is not daily waited upon by ministers as before He passes the nights altogether (*eva*) without sleep in rolling about on the edge of his couch And when out of politeness he gives suitable address or words to the ladies in [his] harem, then, blundering in their names, he remains perplexed or embarassed (*vilakṣa*) with shame for a long time 5

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१ 'म' न. २ 'यथापुरम्' म. ३ 'व्रीडानम्रः' म

सानुमती—पिअं मे। [प्रियं मे।]

कञ्चुकी—अस्मात् प्रभवतो वैमनस्यादुत्सवः प्रत्याख्यातः।

१ **उभे**—जुज्जइ। [युज्यते।]

(नेपथ्ये।) एदु एदु भवं। [एतु एतु भवान्।]

कञ्चुकी—(कर्णं दत्त्वा) अये, इत एवाभिवर्तते देवः। स्वकर्मानुष्ठीयताम्।

५ **उभे**—तह। [तथा।] (निष्क्रान्ते।)

(ततः प्रविशति पश्चात्तापसदृशवेषो राजा विदूषकः प्रतीहारी च)

कञ्चुकी—(राजानमवलोक्य) अहो, सर्वास्ववस्थासु रमणीयत्वमाकृति-
५ विशेषाणाम्। एवमुत्सुकोऽपि प्रियदर्शनो देवः। तथा हि।

प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं
बिभ्रत् काञ्चनमेकमेव वलयं [1]श्वासोपरक्ताधरः।

Sanumati—Joy to me!

Chamberlain—Owing to this overpowering mental derangement, the festival has been prohibited

Both—It is proper

(Behind the curtain) Let your majesty move, move

Chamberlain—(*Listening*) Oh! Even to this side his majesty turn Let your own duty be performed [by you]

Both—So [be it] [*They two go out*]

(*Then enters the king in a dress suited to his repentance, Vidusaka and the female door keeper*)

Chamberlain—(*Observing the king*) Oh! The loveliness of distinguished figures in all conditions! Though thus longingly anxious, his majesty possesses a pleasing appearance So indeed,

[His majesty] who has discarded forms of special decoration, who is wearing only a single gold bracelet placed around his left fore-arm, whose lower lip is turned pale from sighing, whose eyes have become exceedingly

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१ 'श्वासोपरक्ता' न-म

चिन्ताजागरण¹प्रताम्रनयनस्तेजोगुणादात्मनः
संस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते ॥ ६ ॥

सानुमती—(राजानं दृष्ट्वा) ठाणे क्खु पच्चादेसविमाणिदा वि इमस्स किदे सउन्दला किलम्मदि । [स्थाने खलु प्रत्यादेशविमानिताप्यस्य कृते शकुन्तला क्राम्यति² ।]

राजा—(ध्यानमन्दं परिक्रम्य)

प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तम् ।
अनुशयदुःखायेदं हतहृदयं संप्रति विबुद्धम् ॥ ७ ॥

सानुमती—णं ईदिसाणि तवस्सिणीए भाअहेआणि । [नन्वीदृशानि तपस्विन्या भागधेयानि ।]

विदूषकः—(अपवार्य) लङ्घिदो एसो भूओ वि सउन्दलावाहिणा । ण आणे कहं चिकिच्छिदव्वो भविस्सदि त्ति । [(अपवार्य) लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना । न जाने कथं चिकित्सितव्यो भविष्यतीति ।]

कञ्चुकी—(उपगम्य) जयतु जयतु देवः । महाराज, प्रत्यवेक्षिताः प्रमदव-

red from wakefulness [caused] by thinking [about his beloved], although emaciated, is not observed to be so, owing to the excellence of his own lustre, like a great gem ground to [give it] polish 6

Sanumati—Rightly, indeed, does Śakuntalā although disrespected by rejection, pine for this [king]!

King—(*Walking round slowly in meditation*)

This wretched heart, which previously slept, although it was being awakened by my fawn-eyed, beloved, has now become awake to [suffer] the torment of repentance 7

Sanumati—Indeed (*nanu*), such are the fortunes of the poor girl

Vidūṣaka—(*Aside*) Here he is even again seized by the Śakuntalā-malady. I do not know how he is to be treated

Chamberlain—(*Approaching*) May your majesty be victorious, be victorious. Great king, the regions of the pleasure-

१ 'प्रतान्त' त-म-क. २ 'किलम्मदि त्ति (क्राम्यतीति)' त.

ममूमय । यथाकाममध्यास्ता विनोदस्थानानि महाराजः ।

१ राजा—वेत्रवति, मद्वचनादमात्यमार्यपिशुनं ब्रूहि । चिरप्रबोधनान्न सभावित-
९ मस्माभिरद्य धर्मासनमध्यासितुम् । यत् प्रत्यवेक्षितं पौरकार्यमार्येण तत्
पत्रमारोप्य दीयतामिति ।

प्रतीहारी—ज देवो आणवेदि । [यद्देव आज्ञापयति ।] निष्क्रान्ता)

११ राजा—वातायन, त्वमपि स्वं नियोगमशून्यं कुरु ।

कञ्चुकी—यदाज्ञापयति देव (निष्क्रान्त)

विदूषक—किद भवदा णिम्मच्छिअं । धपद सिसिरादवच्छेअरमणीए
१५ इमस्सिं पमदवणुद्देसे अत्ताणं रमइस्ससि । [कृतं भवता निर्मक्षिकम् । साम्प्रतं
¹शिशिरातपच्छेदरमणीयेऽस्मिन् प्रमदवनोद्देशे आत्मानं रमयिष्यसि ।]

राजा—वयस्य, रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि
१८ वच॰ । कुत. ।

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garden have been inspected May your majesty occupy the sites of diversion at will

King—Vetravati, speak to honourable Piśuna, the minister, at my word thus. Owing to having kept awake [at night] for long it was not possible for us to occupy the judgment-seat to-day Whatever business of the citizens may have been looked into by your honour should be handed over, after having put it in a letter

Door-Keeper—As your majesty commands (*Goes out*)

King—Vātāyana, you also occupy your own office

Chamberlain—As your majesty commands. (*Goes out*)

Vidūṣaka—You have rendered the place free from every fly. Now you will recreate yourself in this region on the pleasure-grove, which is delightful on account of the cessation [here] of [both extreme] cold and [extreme] heat

King—Friend, what is said viz that (*sic*) calamities rush in at holes i e vulnerable points—that [is] a saying which never fails Why [do I say so]?

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१ 'सिसिरादवच्छेद (शिशिरातपच्छेद)' म.

मुनिसुताप्रणयस्मृतिरोधिना
मम च मुक्तमिदं तमसा मनः ।
मनसिजेन सखे प्रहरिष्यता
धनुषि चूतशरश्च निवेशितः ॥ ८ ॥

विदूषकः—चिट्ठ दाव । इमिणा दण्डकट्ठेण कन्दप्पवाणं णासइस्सामि । [तिष्ठ[1] तावत् । [2]अनेन दण्डकाष्ठेन कन्दर्पबाणं[3] नाशयिष्यामि ।] (दण्डकाष्ठमुद्यम्य चूताङ्कुरं पातयितुमिच्छति)

राजा—(सस्मितम्) भवतु । दृष्टं ब्रह्मवर्चसम् । सखे, क्वोपविष्टः प्रियायाः किंचिदनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

विदूषकः—णं आसण्णपरिआरिआ चदुरिआ भवदा संदिट्ठा । माहवीमण्डवे इमं वेलं अदिवाहिस्सं । तहिं मे चित्तफलअगदं सहत्थलिहिदं तत्तहोदीए सउन्दलाए पडिकिदिं आणेहि त्ति । [ननु आसन्नपरिचारिका चतुरिका भवता संदिष्टा । माधवीमण्डप इमां वेलामतिवाहयिष्ये । तत्र मे चित्रफलकगतां स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिमानयेति ।]

No sooner was this my mind abandoned by the darkness which obstructed the remembrance of [my] love for the sage's daughter, than [O] friend ! the shaft of the mango [blossom] was fixed on [his] bow by the mind-born [Kāma] who is about to strike ‖

Vidūṣaka—Wait awhile [I] shall destroy the arrow of Kāma by means of this wooden staff. (*Raising the wooden staff, desires to fell the mango sprout*)

King—(*With a smile*) Let it be The Brāhmana's lustre is seen Friend, Where seated, shall [I] amuse my sight among the creepers that slightly imitate my beloved ?

Vidūṣaka—Why, the personal attendant Caturikā has been thus ordered by you I shall pass this time in the bower of the Mādhavī creeper Bring there the portrait of her lady-ship Sakuntalā, which is on the painting board and is drawn by my own hand

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१ इदं विदूषकभाषणमवस्तन राजभाषणं च न दृश्येते क-पुस्तके २ 'जाव इति (यावदनेन)' ख. ३ 'बाहिं (व्याधिं)' ग-म.

राजा—ईदृशं हृदयविनोदनस्थानम्। तत् तमेव मार्गमादेशय।

१२ **विदूषकः**—इदो इदो भवं। [इत इतो भवान्।]

(उभौ परिक्रामतः। सानुमत्यनुगच्छति)

विदूषकः—एसो मणिसिलापट्टअसणाहो माहवीमण्डवो उवहाररमणिज्जदाए

१५ णिस्संसअं साअदेण विअ णो पडिच्छदि। ता पविसिअ णिसीददु भवं। [एष मणिशिलापट्टकसनाथो माधवीमण्डप [1]उपहाररमणीयतया निःसंशयं स्वागतेनेव नौ प्रतीच्छति। तत् प्रविश्य निषीदतु भवान्।]

१८ (उभौ प्रवेशं कृत्वोपविष्टौ)

सानुमती—लदासंसिदा देक्खिस्सं दाव सहीए पडिकिदिं। तदो से भत्तुणो बहुमुहं अणुराअं णिवेदइस्सं। [लताश्रिता[2] द्रक्ष्यामि तावत् सख्याः प्रति-

२१ कृतिम्। ततस्तस्यै भर्तुर्बहुमुखमनुरागं निवेदयिष्यामि।] (तथा कृत्वा स्थिता)

राजा—सखे, सर्वमिदानीं स्मरामि शकुन्तलायाः प्रथमवृत्तान्तम्। कथितवानस्मि भवते च। स भवान् प्रत्यादेशवेलायां मत्समीपगतो नासीत्।

King— Such a place for diverting the heart! Therefore, show the same way.

Vidūṣaka—This way, this way [may] your majesty [proceed].

(*Both walk round. Sānumati goes after*)

Vidūṣaka—Here the Mādhavī bower, furnished with a slab of crystal stone, is no doubt greeting us with a welcome as though, owing to the loveliness of [its] offerings [in the form of the bunches of flowers]. Therefore, entering, let your majesty take a seat.

(*Both effecting entrance, take seats*)

Sānumati—Resorting to the creeper, I shall just see my friend's portrait. Then I shall report to her [her] husband's manifold affection. (*Remains doing the same*)

King—Friend, I now remember all the previous history of Śakuntalā. And I had told [it] to you. That self of yours was not present near me at the time of repudiation. Even

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१ 'उवआर (उपचार)' म. 'दसिदा (दर्शिता)' म.

२४ पूर्वमपि न त्वया कदाचित् सकीर्तितं तत्रभवत्या नाम । [1]कच्चिदहमिव विस्मृतवानसि त्वम् ।

विदूषकः—ण विमुमरामि । किंतु सव्वं कहिअ अवसाणे उण तुए परिहास-
२७ विअप्पो एसो ण भूदत्थो त्ति आचक्खिदं । मए वि मिप्पिण्डबुद्धिणा तह एव्व गहीदं । अहवा भविदव्वदा क्खु बलवदी । [न विस्मरामि । किंतु सर्वं कथयित्वावसाने पुनस्त्वया परिहासविजल्प एष न भूतार्थ इत्याख्यातम् । मयापि
३० मृत्पिण्डबुद्धिना तथैव गृहीतम् । अथवा भवितव्यता खलु बलवती ।]

सानुमती—[2]एव्व णेद । [[2]एव तु इदम् ।]

राजा—(ध्यात्वा) सखे, त्रायस्व माम् ।

३३ **विदूषकः**—भो, किं एद । अणुववण्णं क्खु ईदिसं तुइ । कदा वि सप्पुरिसा सोअपत्तन्तराणो ण होन्ति । ण पवादे वि णिक्कम्पा गिरिओ । [भो, किमेतत् । अनुपपन्नं खल्वीदृशं त्वयि । कदापि सत्पुरुषा [3]शोकपात्रात्मानो न भवन्ति ।
३६ प्रवातेऽपि निष्कम्पा गिरयः ।]

राजा—वयस्य, निराकरणविक्लवायाः प्रियायाः [4]समवस्थामनुस्मृत्य बलवदशरणोऽस्मि । सा हि

before was never mentioned by you the name of her ladyship. Was it that you [also] forgot like me ?

Vidūṣaka—I do not forget But after telling all, in the end again you said thus : This is a random talk in jest, not a real fact By me also, whose intellect is like a lump of clay, [it] was understood as even so Or, destiny, indeed, is powerful

Sanūmati—So, this [is] indeed !

King—(*Meditating*) Friend ! Save me

Vidūṣaka—Oh ! What is this ? Such [action] is really unbecoming in you Never do good men allow themselves to be the receptacle of grief. Why ! Even in a tempestuous wind the mountains remain quiverless

King—Friend, recollecting that condition of [my] beloved, distressed at [my] rejection, I have become exceedingly helpless. For, she,

१ 'कच्चित्' न २ 'एव्व एदं (एवमेतत्)' म ३ 'सोअवत्तव्वा (शोकवक्तव्याः)' न, (शोकवर्तव्याः) क, 'सोअग्घत्तव्वा (शोकग्रस्तव्या)' म. ४ 'समवस्थाम्' व-न-म.

इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता
[1]स्थिता तिष्ठेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे ।
पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती
मयि क्रूरे यत् तत् सविषमिव शल्यं दहति माम् ॥ ९ ॥

सानुमती—अम्महे ईदिसि सकज्जपरदा । इमस्स संदावेण अहं रमामि । [अहो ईदृशी स्वकार्यपरता । अस्य संतापेनाहं रमे]

३ विदूषक—भो, अत्थि मे तक्को । केण वि तत्तहोदी आआसचारिणा णीदेत्ति । [भो, अस्ति मे तर्कः । केनापि तत्रभवत्याकाशचारिणा नीतेति ।]

राजा—कः पतिदेवतामन्यः [2]परामष्टुमुत्सहेत । मेनका किल सख्यास्ते जन्म-
६ प्रतिष्ठेति श्रुतवानस्मि । तत्सहचारिणीभिः सखी ते हृतेति मे हृदयमाशङ्कते ।

सानुमती—संमोहो क्खु विम्हअणीओ ण पडिबोहो । [संमोह खलु विस्मयनीयो न प्रतिबोध ।]

९ विदूषक—जइ एव्वं अत्थि क्खु समाअमो कालेण तत्तहोदीए । [यद्येवमस्ति खलु समागमः कालेन तत्रभवत्या ।]

Owing to her repudiation from here [i. e. from me], moved to follow her own kinsmen, [but] stopped as her father's pupil, who was her father's equal, was loudly saying 'Stay', [and] again cast her eye bedimmed with the flow of tears on me, who was cruel—it is [all] that which burns me like an envenomed shaft. 9

Sānumatī—Oh ! Such is the devotion to one's own interest. I am delighted by his affliction.

Vidūṣaka—Oh ! I have a guess that her ladyship was taken away by some aerial being.

King—Who else would dare to touch rudely her whose husband is [her] deity ? I have heard that Menakā is really the place of your friend's birth. My heart suspects that your friend was carried away by her companions.

Sānumatī—The infatuation, indeed, is to be wondered at, not the awakening.

Vidūṣaka—If so, there is, indeed, union with her ladyship in time.

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१ 'मुहु' घ-ग. २ 'परिमार्ष्टुम' घ.

३ **राजा**—कथमिव ।

विदूषक—ण क्खु मादापिदरा भत्तुविओअदुक्खिअं दुहिदरं देक्खिदुं पारेन्ति [न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं १द्रष्टुं पारयतः ।]

राजा—वयस्य,

स्वप्नो नु माया नु मतिभ्रमो नु
क्लिष्टं नु तावत्फलमेव पुण्यम् ।
असंनिवृत्त्यै तदतीतमेते२
मनोरथा नाम तटप्रपाताः ॥ १० ॥

विदूषक.—मा एव्वं । णं अङ्गुलीअअं एव्व णिदंसणं अवस्सभावी अचिन्तणिज्जो समाअमो होदि त्ति । [मैवम् । नन्वङ्गुलीयकमेव निदर्शनमव३श्यभाव्यचिन्तनीयः४ समागमो भवतीति ।]

राजा—(अङ्गुलीयकं विलोक्य) अये, इदं तावदसुलभस्थानभ्रंशि शोचनीयम् ।

तव सुचरितमङ्गुलीय नूनं
प्रतनु ममेव विभाव्यते फलेन ।

King—How possibly ?

Vidūṣaka—Not, indeed, are the father and the mother able to behold their daughter afflicted by separation from her husband.

King—Friend,

Was it a dream, or an illusion, or a delusion of the mind, or merit exhausted with only that much *fruit* ? That has gone away, never to return These hopes are, indeed, falls from precipices. 10

Vidūṣaka—Not so Why the ring itself is an illustration that a union, which is necessarily to take place, happens unthought of

King—(*Looking at the ring*) Oh ! This in the mean-while is to be lamented, fallen as it is from a not easily obtainable place

Your good deed, [O] ring, is proved by the fruit to be, indeed, very small, like mine, since having obtained a

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१ 'चिरं दक्खिदु (चिरं द्रष्टुम)' म-क. २ 'एवं' च ३ 'अवस्सभाविणो (अवश्यभाविन)' च-म ४ '०णिज्जसमागमो (०नीयसमागमो)' क,

अरुणनखमनोहरासु तस्या-
श्च्युतमसि लब्धपदं यदङ्गुलीषु ॥ ११ ॥

सानुमती—जइ अण्णहत्थगदं भवे सच्चं एव्व सोअणिज्जं भवे । [यद्यन्यहस्तगतं भवेत् सत्यमेव शोचनीयं भवेत् ।]

विदूषक—भो, इअं णाममुद्दा केण उग्घादेण तत्तहोदीए हत्थब्भासं पाविदा । [भो, इयं नाममुद्रा केनोद्घातेन तत्रभवत्या हस्ताभ्याशं प्रापिता ।]

सानुमती—मम वि कोदूहलेण आआरिदो एसो । [ममापि कौतूहलेनाकारित एषः ।]

राजा—श्रूयताम् । स्वनगराय प्रस्थितं मां प्रिया सबाष्पमाह कियच्चिरेणार्यपुत्रः प्रतिपत्तिं दास्यतीति ।

विदूषक—तदो तदो । [ततस्ततः ।]

राजा—पश्चादिमां मुद्रां तदङ्गुलौ निवेशयता मया प्रत्यभिहिता ।

एकैकमत्र दिवसे दिवसे मदीयं
नामाक्षरं गणय गच्छसि यावदन्तम् ।

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position on her fingers, attractive with [their] red nails, you have slipped down 11

Sānumatī—If it had gone to another's hand, quite surely it would have been lamentable

Vidūṣaka—Oh ! By what occasion was this signet-ring placed into her ladyship's hand ?

Sānumatī—He also has been impelled by my curiosity

King—Listen As I started for the capital, my beloved with tears asked me this : After how long will my noble Lord give me news ?

Vidūṣaka—Then, [what] then ?

King—Afterwards as I put this ring on her finger, I answered her thus

Count one letter at a time of my name here day by day As soon as you go to the end, the person, [O]

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१ 'मनोरमासु' ख-क. २ "केण उद्देसेण (केनोद्देशेन)" ख, "केण उवाएण (केनोपायेन)" म. ३ "नाममुद्रां म. ४ 'गच्छति' म-म.

तावत् प्रिये मदवरोधगृहप्रवेशं
नेता जनस्तव समीपमुपैष्यतीति ॥ १२ ॥

तच्च दारुणात्मना मया मोहान्नानुष्ठितम् ।

सानुमती—रमणीओ क्खु अवही विहिणा विसंवादिदो । [[1]रमणीयः
३ खल्वव[2]धिर्विधिना विसंवा[3]दितः ।]

विदूषकः—कहं धीवरकप्पिअस्स लोहिअमच्छस्स उदरब्भन्तरे आसि ।
[कथं धीवरकल्पितस्य रोहितमत्स्यस्योदराभ्यन्तर आसीत् ।]

६ **राजा**—शचीतीर्थं वन्दमानायाः सख्यास्ते हस्ताद् गङ्गास्रोतसि परिभ्रष्टम् ।

विदूषकः—जुज्जइ । [युज्यते ।]

सानुमती—अदो एव्व तवस्सिणीए सउन्दलाए अधम्मभीरुणो इमस्स
९ राएसिणो परिणए संदेहो आसि । अहवा ईदिसो अणुराओ अहिण्णाणं
अवेक्खदि । कहं विअ एदं । [अत एव तपस्विन्याः शकुन्तलाया अधर्मभी-
रोरस्य राजर्षेः परिणये सन्देह आसीत् । [4]अथवेदृशोऽनुरागोऽभिज्ञानमपेक्षते ।
१२ कथमिवैतत् ।]

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beloved, who will lead you to the entrance of the apart-
ments of my harem, will arrive near you 12

And that through infatuation was not acted up to by me, hard-hearted that I am

Sānumatī—A charming appointment, indeed, was by fate made to fail.

Vidūṣaka—How was it [found] inside the belly of a Rohita-fish cut up by the fisherman.

King—It slipped into the stream of the Ganges from the hand of your friend, while she was doing obeisance to the Śacītīrtha.

Vidūṣaka—That's right

Sānumatī—Hence, indeed, arose the doubt of this sin-fearing royal sage regarding the marriage with poor Śakuntalā Or, such affection requires a token of recognition! How possibly [can] this [be] !

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१ 'रमणीअ (रमणीयं)' म. २ 'वेवही (व्यवधि)' म. ३ 'सम्पादिआ (संपादितः)' म. ४ 'अहवा ण ईदिसो (अथवा नेदृशः)' म.

राजा—उपालप्स्ये तावदिदमङ्गुलीयकम्।

विदूषक—(आत्मगतम्) गहीदो णेण पन्था उम्मत्तआणं। [गृहीतोऽनेन पन्था उन्मत्तानाम्।]

राजा—

　　कथं नु तं बन्धुरकोमलाङ्गुलिं
　　करं विहायासि निमग्नमम्भसि।

अथ वा।

　　अचेतनं नाम [1]गुणं न लक्षये-
　　न्मयैव कस्मादवधीरिता प्रिया ॥ १३ ॥

विदूषक—([2]आत्मगतम्) कहं बुभुक्खाए खादिदव्वो म्हि। [[3]कथं बुभुक्षया खादितव्योऽस्मि]

राजा—अकारण[4]परित्यक्ते, अनुशयतप्तहृदयस्तावदनुकम्प्यतामयं जनः पुनर्दर्शनेन।

(प्रविश्यापटीक्षेपेण चित्रफलकहस्ता)

King—I shall now rebuke this ring

Vidūṣaka—(*To himself*) He has now taken to the path of madmen

King—

　　How possibly could you deeply merge into the water, having left that hand of beautiful and delicate fingers?

Or rather

　　An inanimate object, I admit (*nāma*), may not observe excellence Why did I myself repudiate [my] beloved? 13

Vidūṣaka—(*To himself*) How am I to be devoured by hunger?

King—[O] causelessly-discarded [beloved], let this person whose heart is heated by remorse, be just favoured with your sight again

(*Entering with a toss of the curtain, with the picture-board in hand*)

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१ 'गुणानपेक्षते' म. २ नेयं नाट्योक्तिर्म-पुस्तके ३ 'अह खु बुभु... खादिदव्वि (अह खलु बुभु...खादितव्य इति)' म. ४ 'परित्यागानुशय' न-म.

६ चतुरिका—इअं चित्तगदा भट्टिणी। [इयं चित्रगता भर्त्री।] (चित्रफलकं दर्शयति)

विदूषकः—साहु वअस्स। महुरावत्थाणदंसणिज्जो भावाणुप्पवेसो। खलदि
९ विअ मे दिट्ठी णिण्णुण्णअप्पदेसेसु। [साधु वयस्य। [1]मधुरावस्थानदर्शनीयो भावानुप्रवेशः। स्खलतीव मे दृष्टिर्निम्नोन्नतप्रदेशेषु।]

सानुमती—अम्मो एसा राएसिणो णिउणदा। जाणे सही अग्गदो मे वट्टदि
१२ त्ति। [अहो एषा राजर्षेर्निपुणता। जाने सख्यग्रतो मे वर्तत इति।]

राजा—

यद्यत् साधु न चित्रे स्यात् क्रियते तत् तदन्यथा।
तथापि तस्या लावण्यं रेखया किंचिदन्वितम्॥ १४॥

सानुमती—सरिसं एदं पच्छादावगरुणो सिणेहस्स अणवलेवस्स अ। [सदृशमेतत् पश्चात्तापगुरोः स्नेहस्यानवलेपस्य च।]

३ विदूषकः—भो दाणिं तिण्णि तत्तहोदीओ दीसन्ति। सव्वाओ अ दंसणीआओ। कदमा एत्थ तत्तहोदी सउन्दला। [भोः इदानीं तिस्रस्तत्रभवत्यो दृश्यन्ते। सर्वाश्च दर्शनीयाः। कतमात्र तत्रभवती शकुन्तला।]

Caturikā—Here [my] mistress in the picture. (*Shows the picture board*)

Vidūṣaka—Excellent, [my] friend! The representation of the [various] feelings [such as fear, curiosity etc] is beautiful on account of the exquisite delineation. My sight as though stumbles in the low and high regions.

Sānumatī—Oh! This skill of the royal sage! I understand that my friend is standing in front of me.

King—

Whatever may be not-good in the picture is [constantly] being made otherwise [i. e. improved]. Yet her loveliness is to a small extent delineated [lit. followed, imitated] by the drawing. 14

Sānumatī—This is befitting an affection, [grown] intense through remorse, and absence of vanity.

Vidūṣaka—Oh now, three ladies are seen [here]. And all are beautiful. Which is her ladyship Śakuntalā here?

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१ 'महुरत्थाण (मधुरस्थान)' म. २ 'वत्तिआणिउणदा (वर्तिकानिपुणता)' म.

१०सानुमती—अणभिण्णो क्खु ईदिसस्स रूवस्स ¹मोहदिट्ठी अअं जणो।
[अनभिज्ञः खल्वीदृशस्य रूपस्य मोघदृष्टिरयं जनः ।]
राजा—त्वं तावत् कतमां तर्कयसि।
विदूषकः—(निर्वर्ण्य) तक्केमि जा एसा सिढिलकेसबन्धणुब्वन्तकुसुमेण केसन्तेण उब्भिण्णस्सेअबिन्दुणा वअणेण विसेसदो ²ओसरिआहिं बाहाहिं अवसेअसिणिद्धतरुणपल्लवस्स चूअपाअवस्स पासे ईसिपरिस्सन्ता विअ आ-
१२लिहिदा सा सउन्दला। इदराओ सहीओ त्ति। [(निर्वर्ण्य) तर्कयामि यैषा शिथिलकेशबन्धनोद्वान्तकुसुमेन केशान्तेनोद्भिन्नस्वेदबिन्दुना वदनेन विशेषतो ऽपसृताभ्यां बाहुभ्यामवसेकस्निग्धतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिश्रान्ते-
१५वालिखिता सा शकुन्तला। इतरे सख्याविति।]
राजा—निपुणो भवान्। अस्त्यत्र मे भावचिह्नम्।

स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः।
अश्रु च कपोलपतितं दृश्यमिदं ³वर्तिकोच्छ्वासात् ॥ १५ ॥

चतुरिके, अर्धलिखितमेतद् विनोदस्थानम्। गच्छ। वर्तिकां तावदानय।

Sānumatī—Ignorant, indeed, of such beauty, this person [viz. Vidusaka] has his sight in vain

King—Whom do you for one (*tāvat*) guess [to be Śakuntalā]?

Vidūṣaka—I guess that she who is here painted, as though a little fatigued, by the side of the mango tree, whose fresh foliage is glistening through the sprinkling [of water], with a mass of hair from which flowers have dropped down owing to the loosened braid, with a face on which drops of perspiration have broken out and especially with arms much drooping—she is Śakuntalā The others are friends

King—Clever you are Here is a sign of my passion

The soiled impression of my perspiring finger is observed on the edges of the picture, and here my tear, that dropped on her cheek, is noticeable owing to the puff of the paint. 15

Caturikā, [only] half drawn [is] this source of diversion. Go Just bring the brush.

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१ 'मोहदिट्ठी (मोहदृष्टि)' न २ 'ओसरिदाहिं (अवसृताभ्यां)' म
३ 'वर्तिको०' न-म।

चतुरिका—अज्ज माढव्व, अवलम्ब चित्तफलअं जाव [1]आअच्छामि। [आर्य माढव्य, अवलम्बस्व चित्रफलकं यावदागच्छामि।]

राजा—अहमेवैतदवलम्बे। (यथोक्तं करोति) (निष्क्रान्ता चेटी)

राजा—अहं हि

> साक्षात् प्रियामुपगतामपहाय पूर्वं
> चित्रार्पितां [1]पुनरिमां बहु मन्यमानः।
> स्रोतोवहां पथि निकामजलामतीत्य
> जातः सखे प्रणयवान् मृगतृष्णिकायाम् ॥ १६ ॥

विदूषकः—(आत्मगतम्) एसो अत्तभवं णदिं अदिक्कमिअ मिअतिण्हिअं संकन्तो। (प्रकाशम्) भो, अवरं किं एत्थ लिहिदव्वं। [[2]आत्मगतम्) एषोऽत्रभवान्नदीमतिक्रम्य मृगतृष्णिकां[3] संक्रान्तः। (प्रकाशम्) भो, अपरं किमत्र [4]लेखितव्यम्।]

सानुमती—जो जो [5]पदेसो सहीए मे अहिरुवो तं तं आलिहिदुकामो भवे। [यो यः प्रदेशः सख्या मेऽभिरूपस्तं तमालेखितुकामो भवेत्।]

Caturikā—Venerable Mādhavya, hold the picture-board till I come [back]

King—I shall myself hold it (*Does as said*)

(*The maid goes out*)

King—Indeed I,

> Having previously abandoned my beloved who had arrived in person [and] again thinking highly of her who is [now] committed to picture, have become, [O] friend! possessed of a longing for the mirage, after having passed on my road a river of plentiful water. 16

Vidūṣaka—(*To himself*) Here his majesty, having crossed a river, has [really] gone to a mirage (*Aloud*) Oh, what else is to be drawn here

Sānumatī—Whichever region is liked by my friend, that he may be desirous of drawing

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१ 'मुहुरिमां' व-क. २ आत्मगतत्वेन पठ्यमानमिदं वाक्यं न दृश्यते क-पुस्तके. ३ 'तिण्हिआए (तृष्णिकाया)'-म, '(तृष्णया)'-व. ४ 'लिहिदव्वं (लिखितव्यम्)' व-न-म-क. ५ 'अहिरुइदो (अभिरुचित)' म.

राजा—श्रूयताम् ।

> कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
> पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावना ।
> शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
> शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ॥ १७ ॥

विदूषक—(आत्मगतम्) जह अहं देक्खामि पूरिदव्वं णेण चित्तफलअं लम्बकुच्चाणं तावसाणं कदम्बेहिं। [(आत्मगतम्) यथाहं पश्यामि पूरयितव्यमनेन चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः ।]

राजा—वयस्य, अन्यच्च । शकुन्तलायाः प्रसाधनमभिप्रेतमत्र[1] विस्मृतमस्माभिः ।

विदूषक—किं विअ । [किमिव ।]

सानुमती—वणवासस्स सोउमारस्स विणअस्स अ जं सरिसं भविस्सदि । [वनवासस्य सौकुमार्यस्य विनयस्य च यत् सदृशं भविष्यति ।]

King—Hear

> The river Mālinī is to be drawn with pairs of swans resting on [its] sandy banks, [and] on both sides of it [are to be painted] the sacred adjoining hills of the Himālaya [lit the father of Gaurī] with deer reclining on them, and under a tree, possessing bark-garments suspended from its branches I desire to represent [lit to create] a doe rubbing [her] left eye on the horn of a black antelope **17**

Vidūṣaka—(*To himself*) As [far as] I see, he should fill the picture-board with multitudes of long-bearded hermits

King—Friend, and another thing A decoration of Śakuntalā which was intended [to be drawn] here, was forgotten by us

Vidūṣaka—What possibly ?

Sānumatī—[Some thing] that will be appropriate to her forest-residence, tenderness and modesty.

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[1] 'अभिप्रेतमस्माभि' न.

राजा—

कृतं न कर्णार्पितबन्धनं सखे
शिरीषमागण्डविलम्बिकेसरम् ।
न वा शरच्चन्द्रमरीचिकोमलं
मृणालसूत्रं रचितं स्तनान्तरे ॥ १८ ॥

विदूषकः—भो, किं णु तत्तहोदी रत्तपल्लवसोहिणा अग्गहत्थेण मुहं आवा-रिअ चइअचइदा विअ ठिदा। (सावधानं निरूप्य) आ, एसो दासीएपुत्तो
३ कुसुमरसपाडच्चरो तत्तहोदीए वअणं अहिलङ्घदि महुअरो। [भोः, किं नु तत्रभवती [1]रक्तपल्लवशोभिनाग्रहस्तेन मुखमावार्य[2] चकितचकितेव स्थिता। (सावधानं [3]निरूप्य।) आ, एष दास्याः पुत्रः [4]कुसुमरसपाटच्चरस्तत्रभवत्या वदनमभिलङ्घते
६ मधुकरः।]

राजा—ननु वार्यतामेष धृष्टः।

विदूषकः—भवं एव्व अविणीदाणं सासिदा इमस्स वारणे पहविस्सदि
९ [भवानेवाविनीतानां शासितास्य वारणे प्रभविष्यति।]

King—

A Śirīṣa flower, friend ! with [its] stalk placed on [her] ear [and its] filaments hanging down to the cheeks, has not been drawn. Nor has a necklace of lotus-fibres, delicate like the rays of the autumnal moon, been formed in the interval of [her] breasts 18

Vidūṣaka—Oh ! Why is it that her ladyship stands, as though very much frightened, having covered her face with the palm of [her] hand, which shines like a red leaf ? (*Having observed closely*) Ah ! Here the whore-son, the bee, the robber of the honey of flowers, is rushing at her ladyship's face.

King—Why, let this impudent fellow be warded off

Vidūṣaka—You alone, the chastiser of the undisciplined, will be able to drive him off

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१ 'रत्तकुवलअपल्लवसोहिणा (रक्तकुवलयपल्लवशोभिना)' न–क. २ 'ओवारिअ (अपवार्य)' न. 'आवरिअ (आवृत्य)' म. ३ 'दृष्ट्वा' इत्यधिकमत्र ब–न–क–पुस्तकेषु. ४ 'कुसुमासव (कुसुमासव)' म.

राजा—युज्यते। अयि भो कुसुमलताप्रियातिथे, किमत्र परिपतनखेदमनुभवसि।

> एषा कुसुमनिषण्णा तृषितापि सती भवन्तमनुरक्ता।
> प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिबति ॥१९॥

सानुमती—अज्ज अभिजाद क्खु एसो वारिदो। [अद्याभिजात खल्वेष वारितः।]

[1]**विदूषक**—पडिसिद्धा वि वामा एसा जादी। [प्रतिषिद्धापि[1] वामैषा जातिः।]

राजा—एवं भो, न मे शासने तिष्ठसि। श्रूयतां तर्हि संप्रति।

> अक्लिष्टबालतरुपल्लवलोभनीयं
> पीतं मया सदयमेव रतोत्सवेषु।
> बिम्बाधरं स्पृशसि चेद्भ्रमर प्रियाया-
> स्त्वां कारयामि कमलोदरबन्धनस्थम् ॥२०॥

विदूषक—एव्वं तिक्खदण्डस्स किं ण भाइस्सदि। (प्रहस्य। आत्मगतम्) एसो दाव उम्मत्तो। अहं पि एदस्स सङ्गेण ईदिसवण्णो विअ संवुत्तो।

King—All right O you, the favourite guest of creepers-in-flowers! Why do you undergo the trouble of wandering round (*pari*) here?

> Here the female bee, attached to you and seated on a flower, is waiting [for you], though she is thirsty Indeed, she does not drink the honey without you　　**19**

Sānumati—To day, indeed, he has been courteously warded off.

Vidūṣaka—Though prohibited, this class [of animals remains] perverse.

King—Thus, oh, you do not conform to my command! Hear then now

> If, (O) bee! you touch the Bimba like lower lip of my beloved, which is attractive like, the uninjured young leaf of a tree [and] which was drunk only tenderly by me in festivals of love, I shall have you put in the prison of the hollow of a lotus　　**20**

Vidūṣaka—Will he not fear one whose punishment is thus severe? (*Laughing To himself*) As for him, he has gone

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१ 'पडिसिद्धे वि (प्रतिषिद्धेऽपि)' म

३ (प्रकाशम्) भो, चित्तं क्खु एद । [एवं तीक्ष्णदण्डस्य किं न भेष्यति । (प्रहस्य । आत्मगतम्) एष तावदुन्मत्त । अहमप्येतस्य सङ्गेनेदृशवर्ण[1] इव[2] संवृत्तः । (प्रकाशम्) भो, चित्रं खल्वेतत् ।]

६ **राजा**—कथं चित्रम्[3] ।

सानुमती—अहं पि दाणिं अवगदत्था, किं उण जहलिहिदाणुभावी एसो । [अहमपीदानीमव[4]गतार्था, किं पुनर्यथालिखितानुभाव्येषः ।]

९ **राजा**—वयस्य, किमिदमनुष्ठितं पौरोभाग्यम् ।

> **दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।**
> **स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥ २१ ॥**
>
> (बाष्पं विहरति)

सानुमती—पुव्वावरविरोही अपुव्वो एसो विरहमग्गो । [पूर्वापरविरोध्यपूर्व एष [5]विरहमार्ग ।]

१२ **राजा**—वयस्य, कथमेवम[6]विश्रान्तदुःखमनुभवामि ।

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mad I too have become as though of similar colour through association with him (*Aloud*) Oh, it is only a picture

King—How picture !

Sanumati—I too have now realised the fact What of him who is experiencing what he has painted ?

King—Friend, what meddlesomeness has this been perpetrated [by you] ?

> While, with my heart wholly absorbed in her, I was experiencing the pleasure of [her] sight, as though she were present before my eyes you have, by reviving [my] recollection, again transformed my beloved into a picture 21
>
> (*Sheds tears*)

Sanumati—Unprecedented is this course of separation inasmuch as it involves a contradiction between what has preceded and what follows [i e the king's previous and subsequent conduct]

King—Friend, how I thus experience ceaseless pain !

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१ 'ईदिसवण्णो (ईदृशवचन.)' व २ नास्तीदं व-पुस्तके ३ ' एतत् ' म. ४ 'अणवगदत्था (अनवगतार्था) व-म. ५ 'विहाण (विधान)' म. ६ 'अविश्राम' म.

प्रजागरात् खिलीभूतस्तस्याः स्वप्ने समागमः ।
बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥ २२ ॥

सानुमती—सव्वहा पमज्जिदं तुए पच्चादेसदुक्खं सउन्दलाए ।
[सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः ।]

(प्रविश्य ।) चतुरिका—जेदु जेदु भट्टा । वट्टिआकरण्डअं गेण्हिअ इदो
३ मुहं पत्थिद म्हि । [जयतु जयतु भर्ता । वर्तिकाकरण्डकं गृहीत्वेतोमुखं प्रस्थितास्मि ।]

राजा—किं च ।

६ चतुरिका—सो मे हत्थादो अन्तरा तरलीआदुदिआए देवीए वसुमदीए अहं एव्व अज्जउत्तस्स उवणइस्सं त्ति सबलक्कारं गहिदो । [स मे हस्तादन्तरा ¹तरलिकाद्वितीयया देव्या वसुमत्याहमेवार्यपुत्रस्योपनेष्यामीति सबलात्कारं
९ गृहीतः ।]

विदूषकः—दिट्ठिआ तुमं मुत्ता । [दिष्ट्या त्वं मुक्ता ।]

चतुरिका—जाव देवीए विडवलग्गं उत्तरीअं तरलीआ मोचेदि ताव मए
१२ णिव्वहिदो अत्ता । [यावद्देव्या विटपलग्नमुत्तरीयं तरलिका² मोचयति तावन्मया निर्वाहित आत्मा ।]

Through wakefulness union with her is barred in a dream Tears on the other hand do not allow [me] to behold her even when represented in a picture 22

Sānumatī—You have completely wiped off Sakuntala's sorrow for repudiation

(*Entering*) **Caturikā**—May master be victorious, be victorious. Having taken the box of brushes I had started in this direction—

King—What then ?

Caturikā—That was on the way forcibly seized from my hand by Queen Vasumatī, who was accompanied by Taralikā, saying, 'I shall myself take [it] to my noble Lord '

Vidūṣaka—Fortunately you were let off

Caturikā—While Taralikā was disengaging the queen's upper garment, which had stuck to the branch [of a tree], I took myself away

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१ 'पिंगलिआ (पिङ्गलिका)' म. २ 'पिंगलिआ (पिङ्गलिका)' म.

राजा—वयस्य, उपस्थिता देवी बहुमानगर्विता च। भवानिमां प्रतिकृतिं १५रक्षतु।

विदूषकः—अत्ताणं त्ति भणाहि। (चित्रफलकमादायोत्थाय च) जइ भवं अन्तेउरकालकूडादो मुच्चीअदि तदो मं मेहप्पडिच्छन्दे पासादे सद्दावेहि। १८(द्रुतपदं निष्क्रान्तः) [आत्मानमिति भण। (चित्रफलकमादायोत्थाय च) (द्रुतपदं निष्क्रान्तः)

२१ **सानुमती**—अण्णसंकन्तहिअओ वि पढमसंभावणं अवेक्खदि सिढिलसोहदो दाणिं एसो। [अन्यसंक्रान्तहृदयोऽपि प्रथमसंभावनामपेक्षते शिथिलसौहृदः इदानीमेषः।]

२४ (प्रविश्य पत्रहस्ता) **प्रतीहारी**—जेदु जेदु देवो। [जयतु जयतु देव।]

राजा—वेत्रवति, न खल्वन्तरा दृष्टा त्वया देवी।

प्रतीहारी—अह इ। पत्तहत्थं मं वेक्खिअ पडिणिउत्ता। [अथ किम्। २७पत्रहस्तां मां प्रेक्ष्य प्रतिनिवृत्ता।]

King—Friend, the queen is at hand and she is proud of [my] great esteem [of her]. Do you [therefore] save this picture.

Vidūṣaka—Say '[Save] yourself.' (*Taking up the picture board and rising*) If your majesty is let off from the deadly poison of the harem, then call me in the Meghapraticchanda palace. (*Goes out with hasty steps*)

Sānumatī—This [king], whose affection has now become less ardent, shows regard to his first love, though his heart is transferred to another.

(*Entering with a letter in hand*) **Portress**—may your majesty be victorious, be victorious.

King—Vetravatī did you really not see the queen midway i. e. on your way?

Portress—What then? [But] seeing me with a letter in hand, she returned.

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१ '०उरकूडवाशुरादो (०पुरकूटवागुरात)' इत्यपि पाठः। '०उरकलहादो (०पुरकलहात)' म. २ 'सद्दावेहि (शब्दापय)' न—म; '(शब्दय)' व. ३ 'ठिरसोहदो (स्थिरसौहृदः)' स. ४ 'सोहदो (सौहार्दः)' न.

राजा—कार्यज्ञा कार्योपरोध मे परिहरति।

प्रतीहारी—देव, अमच्चो विण्णवेदि। अत्थजादस्स गणणाबहुलदाए एक्
१० एव्व पोरकज्ज अवेक्खिदं। तं देवो पत्तारूढं पच्चक्खीकरेदु त्ति। [देव, अमात्यो विज्ञापयति। अर्थजातस्य गणनाबहुलतयैकमेव पौरकार्यमवेक्षितम्। तद्देवः पत्रारूढं प्रत्यक्षीकरोत्विति।]

११ राजा—इत पत्रिका दर्शय। (प्रतीहार्युपनयति)

राजा—(अनुवाच्य) कथम्। समुद्रव्यवहारी सार्थवाहो धनमित्रो नाम नौव्यसने विपन्नः। अनपत्यश्च किल तपस्वी। राजगामी तस्यार्थसंचय इत्ये-
१६ तदमात्येन लिखितम्। (सविषादम्) कष्टं खल्वनपत्यता। वेत्रवति, बहुधनत्वाद्बहुपत्नीकेन तत्रभवता भवितव्यम्। [1]विचार्यतां यदि काचिदापन्नसत्त्वा तस्य भार्यासु स्यात्।

१५ प्रतीहारी—देव, दाणिं एव्व साकेदअस्स सेट्ठिणो दुहिआ णिव्वुत्तपुंसवणा-

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King—Knowing [the importance of my] duty she avoids [causing] interruption to [my] work

Portress—Your majesty, the minister thus reports. By reason of the length of the calculation of a collection of treasures [i e revenue received from various quarters] only one case of the citizens has been investigated May your majesty see it [as] put on paper,

King—Show the letter here (*The door keeper brings it near*)

King—(*Having read*) How! A leading merchant, named Dhanamitra, carrying on business by sea, died in a ship disaster And childless, they say, is the poor man His store of wealth goes to the king—this is what has been written by the minister (*Sorrowfully*) Childlessness is misery, indeed Vetravati! On account of his being possessed of vast wealth, his honour [viz the merchant] must have had many wives Let it be inquired if some one among his wives is quick with child

Portress—Your majesty, it is reported that his wife,

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१ 'स.' म 'विचीयताम्' म.

आआ से सुणीअदि। [देव, इदानीमेव साकेतकस्य श्रेष्ठिनो दुहिता निर्वृत्तपुंसवना जायास्य श्रूयते।]

४२ राजा—ननु गर्भः पित्र्यं रिक्थमर्हति। गच्छ। एवममात्यं ब्रूहि।

प्रतीहारी—जं देवो आणवेदि। [यद्देव आज्ञापयति।] (प्रस्थिता)

राजा—एहि तावत्।

४५ प्रतीहारी—इअम्हि। [इयमस्मि]

राजा—किमनेन सन्ततिरस्ति नास्तीति।

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना।
स स पापादृते तासां दुष्यन्त इति घुष्यताम् ॥ २३ ॥

प्रतीहारी—एव्वं णाम घोसइदव्वं। (निष्क्रम्य। पुनः प्रविश्य) काले पवुट्ठं विअ अहिणन्दिदं देवस्स सासणम्। [एवं नाम घोषयितव्यम्। (निष्क्रम्य ३ पुनः प्रविश्य) काले प्रवृष्टमिवाभिनन्दितं देवस्य शासनम्¹।]

राजा—(दीर्घमुष्णं च निःश्वस्य) एवं भो संततिच्छेदनिरवलम्बानां कुलानां

the daughter of a merchant of Sāketa, has had her Pumsavana ceremony performed only recently

King—Surely, the foetus deserves paternal property. Go say so to the minister

Portress—As your majesty commands (*She starts*)

King—Just come

Portress—Here I am

King— What matters it [if] one has [or] has not progeny?

From whatever loving kinsman the subjects are separated, Dusyanta will be [in the place of] that [kinsman] to them, sin excepted,—let this be proclaimed 23

Portress—Thus, surely, should be proclaimed (*Going out and entering again*) Your majesty's proclamation [lit command] has been greeted by the people like a timely shower

King—(*Heaving a deep and hot sigh*) Thus, oh, the riches of families, that have become supportless owing to the failure of progeny, wait upon another on the death of the root-or prop-

१ 'अमच्चेण जणेण अ (अमात्येन जनेन च)' इत्यधिकं म-पुस्तके

मूलपुरुषावसाने सम्पदः परमुपतिष्ठन्ते। ममाप्यन्ते पुरुवंशश्रिय एष वृत्तान्तः।

१ प्रतीहारी—पडिहदं अमङ्गलम् [प्रतिहतममङ्गलम्।]

राजा—धिङ् मामुपस्थितश्रेयोऽवमानिनम्।

सानुमती—असंसअं सहिं एव्व हिअए करिअ णिन्दिदो णेण अप्पा।

१ असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेनात्मा।]

राजा—

संरोपितेऽप्यात्मनि धर्मपत्नी
त्यक्ता मया नाम कुलप्रतिष्ठा।
कल्पिष्यमाणा महते फलाय
वसुंधरा काल इवोप्तबीजा ॥ २४ ॥

सानुमती—अपरिच्छिण्णा दाणिं दे सन्ददी भविस्सदि। [अपरिच्छिन्नेदानीं ते संततिर्भविष्यति।]

३ चतुरिका—(जनान्तिकम्) अए, इमिणा सत्थवाहवुत्तन्तेण दिउणुव्वेओ भट्टा। णं अस्सासिदुं मेहप्पडिच्छन्दादो अज्ज माढव्वं गेण्हिअ आअच्छेहि।

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man At my demise too such is the fate of the splendour of Puru's line

Portress—Let evil be averted

King—Fie on me that disregarded the bliss that had arrived

Sānumatī—Undoubtedly having none but my friend in mind, he censured himself

King—

Although myself was implanted [in her], verily by me was cast off my lawful wife, the support of my family, who, like the earth with the seed sown at the proper time, was to conduce to a mighty fruit　24

Sānumatī—Uninterrupted will now be the continuance [of your line]

Caturikā—Oh! The lord has his grief doubled by this account of the merchant In order to console him, fetch the venerable Madhavya from the Meghapratichchhanda palace and come [back].

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१ 'वसुंधरां काल इवोप्तबीजां मूढवृत्ता' इ-न

[(जनान्तिकम्) अयि, अनेन सार्थवाहवृत्तान्तेन [1]द्विगुणोद्वेगो भर्ता। एनमाश्वासयितुं मेघप्रतिच्छन्दादार्यं माढव्यं गृहीत्वागच्छ[2]।]

प्रतीहारी—सुट्ठु भणासि। [सुष्ठु भणसि।] (निष्क्रान्ता[3])

राजा—अहो दुष्यन्तस्य संशयमारूढाः पिण्डभाजः। कुतः।

> अस्मात् परं बत यथाश्रुति संभृतानि
> को नः कुले निवपनानि नियच्छतीति[4]।
> नूनं प्रसूतिविकलेन मया प्रसिक्तं
> धौताश्रुशेषमुदकं पितरः पिबन्ति ॥ २५ ॥

(मोहमुपगतः)

चतुरिका—(ससम्भ्रममवलम्ब्य[5]) समस्ससदु भट्टा। [समाश्वसितु भर्ता।]

३ **सानुमती**—हद्धी हद्धी। सदि क्खु दीवे ववधाणदोसेण एसो अन्धआरदोसं अणुहोदि। अहं दाणिं एव्व णिव्वुदं करेमि। अहवा सुदं मए सउन्दलं समस्सासअन्तीए महेन्दजणणीए मुहादो जण्णभाओस्सुआ देवा एव्व तह

६ अणुचिट्ठिस्सन्ति जह अइरेण धम्मपदिणिं भट्टा अहिणन्दिस्सदि त्ति। ता जुत्तं एदं कालं पडिपालिदुं। जाव इमिणा वुत्तन्तेण पिअसहिं समस्सासेमि। (उद्भ्रान्तकेन निष्क्रान्ता) [हा धिक् हा धिक्। सति खलु दीपे व्यवधान-

९ दोषेणैषोऽन्धकारदोषमनुभवति। अहमीदानीमेव निर्वृतं करोमि। अथवा श्रुत

Portress—You say well *(Goes out)*

King—Oh! The ancestors of Dusyanta have mounted upon a doubt. Why?

> Who, after this [Dusyanta] in our family, alas! will offer [us] the libations prepared according to the scriptural precept?—thus thinking, surely, my fore-fathers drink what remains of the water after washing their tears—[tea water] which is poured out [to them] by me, who am destitute of progeny 25

(Faints away)

Caturikā—(*Hastily supporting him*) Let Master take comfort.

Sānumatī—Oh, alas! oh, alas! Though the lamp is really there, he is experiencing the evil of darkness owing to the fault of the screen I can even now make him happy Or rather,

१ 'विउणुव्वेओ (विगुणोद्वेगो)' व; 'दिउणिआणुसओ (द्विगुणिताणुशयो)' म. २ 'आअच्छामि (आगच्छामि)' म. ३ 'निष्क्रान्ता चतुरिका' म. ४ 'करिष्यतीति' म. ५ 'अवलोक्य' व-न.

मया शकुन्तला समाश्वासयन्त्या महेन्द्रजनन्या मुखात् यज्ञभागोत्सुका देवा एव तथानुष्ठास्यन्ति यथाचिरेण धर्मपत्नीं भर्ताभिनन्दिष्यतीति। तद् युक्तमेव कालं

१२ प्रति[1]पालयितुम्। यावदेन [2]वृत्तान्तेन प्रियसखीं समाश्वासयामि।] (उद्भ्रान्तेन निष्क्रान्ता)

(नेपथ्ये।) अब्बम्हण्णं अब्बम्हण्णम्। [अब्रह्मण्यम् अब्रह्मण्यम्।]

१५ राजा—(प्रत्यागत्य। कर्णं दत्वा) अये, माढव्यस्येवार्तस्वर। क कोऽत्र भो।

(प्रविश्य) प्रतीहारी—(ससम्भ्रमम्) परित्ताअदु देवो संसअगदं वअस्सम्। [परित्रायतां देवः संशयगतं वयस्यम्।]

१८ राजा—केनात्तगन्धो[4] माणवकः।

प्रतीहारी—अदिट्ठरूवेण केण वि सत्तेण अदिक्कमिअ मेहप्पडिच्छन्दस्स पासादस्स अग्गभूमिं आरोविदो। [अदृष्टरूपेण केनापि सत्त्वेनातिक्रम्य मेघप्र-

२१ तिच्छन्दस्य प्रासादस्याग्रभूमिमारोपितः।]

I have heard from the mouth of Mahendra's mother as she was consoling Śakuntalā that the gods themselves, longing for their share at sacrifices, will so arrange that the husband will in a short time hail his duly-wedded wife. It is therefore proper to bide this [i. e that much] time. In the meanwhile I console my dear friend with this news (Goes out with a jump in the sky)

(**Behind the curtain**) *A crime against a Brāhmana! A crime against a Brāhmana*

King—(*Coming to his senses and listening*) Oh! The cry of the distressed is like that of Mādhavya. Who is here, ho! who?

(*Entering*) **Door-keeper**—(*With confusion*) Let your majesty, protect your friend, who is in danger

King—By whom is the poor fellow humbled?

Portress—By some spirit of invisible form, having overpowered him, he has been mounted on the upper most floor of the Meghapraticchanda palace.

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१ 'वा ण (वा न)' न २ 'दाव (तावत्)' म. ३ वत्तिआवुत्तन्तेण (वर्तिका-वृत्तान्तेन)' म ४ 'आर्तकण्ठो' म.

राजा—(उत्थाय) मा तावत् । ममापि सत्त्वैरभिभूयन्ते गृहाः । अथवा ।

अहन्यहन्यात्मन एव ताव-
ज्ज्ञातुं प्रमादस्खलितं न शक्यम् ।
प्रजासु कः केन पथा प्रयाती-
त्यशेषतो वेदितुमस्ति शक्तिः ॥ २६ ॥

(नेपथ्ये ।) भो वअस्स, अविहा अविहा । [भो वयस्य, अविहा अविहा ।]

राजा—(गतिभेदेन परिक्रामन्) सखे, न भेतव्यं न भेतव्यम् ।

३ (नेपथ्ये ।) (पुनस्तदेव पठित्वा) कहं ण भाइस्सं । एस मं को वि पच्चवणद-सिरोहरं इक्खुं विअ तिण्णभङ्गं करेदि । [कथं न भेष्यामि । एष मां कोऽपि [1]प्रत्यवनतशिरोधरमिक्षुमिव [2]त्रिभङ्गं करोति ।]

६ राजा—(सदृष्टिक्षेपम्) धनुस्तावत् ।

(प्रविश्य शार्ङ्गहस्ता ।)

यवनी—भट्टा, एदं हत्थावावसहिदं [3]सरासणं । [भर्तः, एतद्धस्तावापसहितं ९ शरासनम् ।] (राजा सशरं धनुरादत्ते)

King—(*Rising up*) Not certainly ! Even my house is infested by evil spirits. Or rather,

It is not possible to know in the first place one's own slips through carelessness day after day Is there [then] the power to ascertain fully as to which of my subjects goes by which path ? 26

(Behind the curtain) O friend ! Alas ! Alas !

King—(*Walking round with an altered gait*) Friend ! Fear not, fear not.

(Behind the curtain) (*Saying the same again*) How shall I not fear ? Here some one is breaking me into three, like a sugar-cane, with my neck bent backwards

King—(*Casting a glance*) Just [my] bow

(*Entering bow in hand*) **Yavnaī**—Master ! Here is your bow along with the hand-guard.

(*The king takes the bow with arrows*)

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१ 'पच्चावणद (पश्चादवनत)' च-म. २ 'तिण्ङभङ्ग (तीक्ष्णभङ्ग)' व; 'तिक्खण-भङ्ग (तीक्ष्णभङ्ग)' म, 'तिक्खभङ्गं (तीक्ष्णभङ्ग)' क. ३ 'ससर (सशर)' इत्यधिकं म-पुस्तके.

(नेपथ्ये[1])

एष त्वामभिनवकण्ठशोणितार्थी
शार्दूल पशुमिव हन्मि [1]चेष्टमानम्।
आर्तानां भयमपनेतुमात्तधन्वा
दुष्यन्तस्तव शरणं भवत्विदानीम् ॥ २७ ॥

राजा—(सरोषम्) कथं मामेवोद्दिशति। तिष्ठ कुणपाशन, त्वमिदानीं न भविष्यसि। (शार्ङ्गमारोप्य) वेत्रवति, सोपानमार्गमादेशय।

२प्रतीहारी—इदो इदो देवो। [इत इतो देव।]

(सर्वे सत्वरमुपसर्पन्ति)

राजा—(समन्ताद्विलोक्य) शून्यं खल्विदम्।

६(नेपथ्ये।) अविहा अविहा। अहं अत्तभवन्तं देक्खामि। तुमं मं ण पेक्खसि। विडालग्गहिदो मूसओ विअ णिरासो म्हि जीविदे संवुत्तो। [अविहा अविहा। अहमत्रभवन्तं पश्यामि। त्वं मां न पश्यसि। विडालगृहीतो ९मूषक इव निराशोऽस्मि जीविते संवृत्तः।]

राजा—भोस्तिरस्करिणीगर्वित, मदीयं शस्त्रं त्वां द्रक्ष्यति। एष तमिषुं संदधे

(Behind the curtain)

Here, thirsting for fresh blood from the throat, I kill you struggling, like a tiger a beast Let Dusyanta, who has taken up his bow to remove the fear of the distressed, be your protector now

King—(*With rage*) How ! He alludes to even me Stay, eater of corpses ! You will not be now. (*Stringing the bow*) Vetravati, show the way to the stair-case

Door-Keeper—This way, this way, [may] your majesty [move]

(*All approach hastily*)

King —(*Looking around*) This is, indeed, vacant

(Behind the curtain)—Alas ! Alas ! I see your majesty You see me not. Like a mouse seized by a cat, I have become hopeless of my life

King—O [you] proud of [your] veil of invisibility ! My weapon will see you. Here I fix that arrow,

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१ 'वेष्टमानम्' म.

यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षिष्यति[1] द्विजम् ।
हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः ॥२८॥

(अस्त्रं सन्धत्ते)

(ततः प्रविशति [2]मातलिर्विदूषकश्च ।)

मातलिः—

कृताः शरव्यं हरिणा तवासुराः
शरासनं तेषु विकृष्यतामिदम् ।
प्रसादसौम्यानि सतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः ॥ २९ ॥

राजा—(अस्त्रमुपसंहरन्) अये, मातलि । स्वागतं महेन्द्रसारथे[3] ।

[4]**विदूषकः—**अहं जेण इट्ठिपसुमारं मारिदो सो इमिणा साअदेण अहिणन्दीअदि । [अहं येनेष्टिपशुमारं मारितः सोऽनेन स्वागतेनाभिनन्द्यते ।]

मातलिः—(सस्मितम्) आयुष्मन्, श्रूयतां यदस्मि हरिणा भवत्सकाशं प्रेषितः ।

Which will kill you, who deserve to be killed, [and] protect the Brāhmana, who is worthy of protection For, the swan takes up milk and rejects the water mixed up with it. 28

(*Fixes the missile*)

(*Then enters Mātali and Vidūsaka*)

Mātali—

The demons have been made your target by Hari. Let this bow be drawn against them Of the good, on friendly people, fall eyes, soft with favour, not dreadful arrows. 29

King— (*Withdrawing the missile*) Oh! Mātali! Welcome, Mahendra's charioteer!

Vidūsaka—He, by whom I was [very nearly] killed in the manner of a sacrificial animal, is by him greeted with a welcome!

Mātali—(*With smile*) Long-lived one, hear why I am sent to your presence by Indra

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१ 'रक्षति च' ब-न-म. २ 'विदूषकमुत्सृज्य मातलिः' न, 'विदूषक... मातलिर्विदूषकश्च' म. ३ 'सारथये' म. ४ इतः प्राक् 'प्रविश्य' इति नाट्योक्तिर्न-पुस्तके.

राजा—अवहितोऽस्मि ।

मातलि—अस्ति कालनेमि[1]प्रसूतिर्दुर्जयो नाम दानवगणः ।

राजा—अस्ति । श्रुतपूर्वं मया नारदात् ।

मातलि—

सख्युस्ते स किल शतक्रतोरजय्य-
स्तस्य त्वं रणशिरसि स्मृतो निहन्ता ।
उच्छेत्तुं प्रभवति यन्न सप्तसप्ति-
स्तन्नैशं तिमिरमपाकरोति चन्द्रः ॥ ३० ॥

स भवानात्तशस्त्र एव इदानीं तमैन्द्ररथमारुह्य विजयाय प्रतिष्ठताम् ।

राजा—अनुगृहीतोऽहमनया मघवतः संभावनया । अथ माढव्यं प्रति भवता किमेवं प्रयुक्तम् ।

मातलि—तदपि कथ्यते । किंचिन्निमित्तादपि मनःसंतापादायुष्मान् मया [2]विक्लवो दृष्टः । पश्चात् कोपयितुमायुष्मन्तं तथा कृतवानस्मि कुतः ।

King—I am attentive

Mātali—There is a group of demons, called Durjaya, the progeny of Kalanemi

King—There is [This has been] heard before by me from Nārada

Mātali—

That [group], they say, is impossible to be conquered by Indra, your friend, [but] you are destined to be its destroyer at the head of the battle. The nocturnal darkness, which the sun is not able to destroy, the moon removes 30

Let that self of yours, even with the weapon taken up, start for victory, having mounted that car of Indra

King—I am favoured by this honour of Indra But (*atha*) why was it thus practised by you with reference to Mādhavya?

Mātali—That also is told The long lived one was seen by me in a distressed condition owing to mental affliction of a certain cause Then to rouse the long-lived one to anger, I acted in that manner Why?

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१ 'प्रभृति' क. २ नास्तीदं ग-पुस्तके.

ज्वलति चलितेन्धनोऽग्निर्विप्रकृतः पन्नगः फणां कुरुते ।
प्रायः स्वं महिमानं क्षोभात् प्रतिपद्यते हि जनः ॥ ३१ ॥

राजा—(अनान्तिकम्[1]) वयस्य, अनतिक्रमणीया दिवस्पतेराज्ञा । तदत्र परिगतार्थं कृत्वा मद्वचनादमात्यपिशुनं ब्रूहि ।

त्वन्मतिः केवला तावत् परिपालयतु प्रजाः ।
अधिज्यमिदमन्यस्मिन् कर्मणि व्यापृतं धनुः ॥ ३२ ॥

विदूषकः—जं भवं आणवेदि । [यद्भवानाज्ञापयति ।] (निष्क्रान्तः)

मातलिः—आयुष्मान् रथमारोहतु ।

(राजा रथाधिरोहणं नाटयति)

(निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः

Fire blazes up, when the fuel is stirred The snake, when offended, expands its hood For, usually people attain their proper greatness through provocation 31

King—(*Aside*) Friend, the command of the lord of heaven is not to be transgressed Therefore, making him acquainted with facts in this matter, say thus to minister Piśuna at my word :

Let your intelligence alone protect the subjects *for* a time (*tāvat*) This strung bow is engaged in another work 32

Vidūṣaka—As your majesty commands (*Goes out*)

Mātali—Let the long lived one mount the chariot

(*The king gesticulates ascending the car*)

(*All go out*)

END OF SIXTH ACT

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१ इतः पूर्वं 'युक्तमनुष्ठितं भवद्भिः' इत्यधिकं म-पुस्तके.

सप्तमोऽङ्कः

(ततः प्रविशत्याकाशयानेन रथाधिरूढो राजा मातलिश्च)

राजा—मातले, अनुष्ठितनिदेशोऽपि मघवतः सत्क्रियाविशेषादनुपयुक्तमि-
वात्मानं समर्थये।

मातलिः—(सस्मितम्) आयुष्मन्, उभयमप्यपरितोषं समर्थये।

प्रथमोपकृतं मरुत्वतः
प्रतिपत्त्या लघु मन्यते भवान्।
गणयत्यवदानविस्मितो
भवतः सोऽपि न सत्क्रियागुणान्॥ १॥

राजा—मातले, मा मैवम्। स खलु मनोरथानामप्यभूमिर्विसर्जनावसरसत्कारः।
मम हि दिवौकसां समक्षमर्धासनोपवेशितस्य

अन्तर्गतप्रार्थनमन्तिकस्थं
जयन्तमुद्वीक्ष्य कृतस्मितेन।

Seven ACT

(*Then enter along the aerial path the king, mounted on a chariot and Mātali*)

King—Mātali, although I have executed the command, I deem myself to be as though of no use [to him], owing to the special honour of Indra

Mātali—(*With a smile*) Long lived one, I fancy both [of you] are dissatisfied

You think lightly of the prior obligation [conferred by you] on Indra by [reason of] the honour [done to you by him] He on his part, surprised at your brilliant achievement, cares not for the excellences of the reception [accorded to you] 1

King—Mātali, no, [say] not so The honour [paid to me] at the time of bidding me farewell was, indeed, beyond the range of even [my] fondest desires For, on me, who was made to sit on half his seat, in the presence of the gods,

Was fastened a garland of Mandara flowers, marked with the [celestial] yellow sandal on his chest that was

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१ 'अपदान' म. २ 'सोपित.' च ३ 'प्रार्थित' म.

आमृष्टवक्षोहरिचन्दनाङ्का
मन्दारमाला हरिणा पिनद्धा ॥ २ ॥

मातलि:—किमिव नामायुष्मानमरेश्वरान्नार्हति । पश्य ।

[1]सुखपरस्य हरेरुभयैः कृतं
त्रिदिवमुद्धृतदानवकण्टकम् ।
तव शरैरधुना नतपर्वभिः
पुरुषकेसरिणश्च पुरा नखैः ॥ ३ ॥

राजा—[2]अत्र खलु शतक्रतोरेव महिमा स्तुत्यः ।

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
संभावनागुणमवेहि तमीश्वराणाम् ।
किं वाभविष्यदरुणस्तमसां विभेत्ता[3]
तं चेत् सहस्रकिरणो धुरि नाकरिष्यत् ॥ ४ ॥

मातलि:—[4]सदृशमेतदायुष्मतः । (स्तोकमन्तरमतीत्य) आयुष्मन्, इतः

rubbed off [by it] by Indra, who indulged in a smile, as he looked at Jayanta, who was sitting near and who had an inward longing [for such distinction] 2

Mātali—What possibly does the long-lived one not deserve from the lord of the immortals? Behold,

The heaven of Indra, who is addicted to pleasure, has been rendered free from the thorns of demons that were uprooted, by two [famous means]—now by your arrows, of which the joints are smooth [lit bent, so as not to protrude], and formerly by the claws of the Man-Lion 3

King—Here really the might of Indra alone is to be praised

That servants succeed even in mighty enterprises,— know that to be the effect of the greatness of the masters Or would had Aruṇa have become the piercer of darkness, if the thousand-rayed [sun] had not placed him on the yoke [of his chariot] ? 4

Mātali—This is quite worthy of the long-lived one (*Traversing a small distance*) Long-lived one, this way behold the glory

१ 'सुरसखस्य' व. २ इत: प्राक् 'मा मैवम्' इत्यधिकं म-पुस्तके. ३ 'निहन्ता'. म. ४ 'सदृशमेवैतद्' न.

पश्य नाकपृष्ठप्रतिष्ठितस्य सौभाग्यमात्मयशसः ।

विच्छित्तिशेषैः सुरसुन्दरीणां
वर्णैरमी कल्पलतांशुकेषु ।
[1]विचिन्त्य [2]गीतक्षममर्थबन्धं[3]
दिवौकसस्त्वच्चरितं लिखन्ति ॥ ५ ॥

राजा—मातले, असुरसंप्रहारोत्सुकेन पूर्वेद्युर्दिवमधिरोहता न [4]लक्षित स्वर्गमार्ग । [5]कतमस्मिन् मरुतां पथि वर्तामहे ।

मातलि —

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां
ज्योतींषि वर्तयति च प्रविभक्तरश्मि[6] ।
तस्य[7] व्यपेतरजसः प्रवहस्य वायोः
मार्गो द्वितीयहरिविक्रमपूत एषः ॥ ६ ॥

राजा—मातले, अत खलु [8]सबाह्यान्तःकरणो ममान्तरात्मा प्रसीदति ।

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of your fame that is firmly (*pra*) established on the surface of the heaven

With paints left over after the personal decorations of heavenly beauties, the inhabitants of heaven here are writing your exploit on vestments [obtained] from the desire-yielding trees, after having thought out a composition (*arthabandhaḥ*) suitable for singing 5

King—Mātali, being eager to fight with the demons, I did not observe the way to heaven while ascending the sky the other day In which course of the wind are we ?

Mātali—

This is the path, sanctified by the second step of Hari, of the wind Pravaha, which is free from Rajas, which bears the triple-streamed river located in the sky and which causes the luminaries to revolve with their rays [duly] distributed 6

King—Mātali, hence, indeed, my inner self, together with the external and internal organs, feels a pleasurable tranquility.

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१ 'अचिन्त्य' घ-म फ २ 'गीति' घ-म ३ 'जात' न. ४ 'लक्षितो मया' क. ५ 'कतरस्मिन्' घ-न ६ 'रश्मि' ख-म. ७ 'तस्य द्वितीयहरिविक्रमनिस्तमस्कं वायोरिमं परिवहस्य वदन्ति मार्गम् ।' घ-न-म-क. ८ 'सबाह्यकरणो' न-म.

(रथाङ्गमवलोक्य ।) मेघपदवीमवतीर्णौ स्वः ।

३ मातलि:—कथमवगम्यते ।

राजा—

अयमरविवरेभ्यश्चातकैर्निष्पतद्भि-
र्हरिभिरचिरभासां तेजसा चानुलिप्तैः ।
गतमुपरि घनानां वारिगर्भोदराणां
पिशुनयति रथस्ते शीकरक्लिन्ननेमिः ॥ ७ ॥

मातलि:—क्षणादायुष्मान् स्वाधिकारभूमौ वर्तिष्यते ।

राजा—(अधोऽवलोक्य) मातले । वेगावतरणादाश्चर्यदर्शनः संलक्ष्यते ३ मनुष्यलोकः । तथा हि ।

शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी
[1]पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपाः ।

(*Looking at a wheel of the chariot*) We have descended to the region of the clouds.

Mātali—How is [this] known ?

King—

Here your chariot, with its rims bedewed with sprays, indicates our passage over clouds, whose bellies are pregnant with water, by the Cātakas flying forth through the interstices of the spokes and by the horses glistening [lit smeared] with the glow of lightning. 7

Mātali—In a moment the long-lived one will be on the land under his own away.

King—(*Looking below*) Mātali, the world of men is observed to be of wonderful appearance owing to our rapid descent So indeed,

The earth as though descends from the summit of mountains that are emerging Owing to the rise [i e. coming into view] of [their] trunks, the trees gives up the state of being enveloped or concealed in [their]

१ 'पर्णस्वान्तर' न, 'वर्णस्वान्तर' म.

[1]संतानात् तनुभावनष्टसलिला [2]व्यक्तिं भजन्त्यापगा
केनाप्युत्क्षिपतेव पश्य[3] भुवनं मत्पार्श्वमानीयते ॥ ८ ॥

मातलि—साधु दृष्टम्। (सबहुमानमवलोक्य) अहो, [4]उदाररमणीया पृथिवी।

राजा—मातले, कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिस्यन्दी सान्ध्य इव मेघपरिघः सानुमानालोक्यते।

मातलि—आयुष्मन्, एष खलु हेमकूटो नाम किंपुरुषपर्वतस्तपः[5]सिद्धिक्षेत्रम्। पश्य।

स्वायंभुवान्मरीचेर्यः प्रबभूव प्रजापतिः।
सुरासुरगुरुः सोऽत्र सपत्नीकस्तपस्यति ॥ ९ ॥

राजा—तेन ह्यनतिक्रमणीयानि श्रेयांसि। प्रदक्षिणीकृत्य भगवन्तं गन्तुमिच्छामि।

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leaves. Rivers, whose water had disappeared through thinness, acquire manifestation through expansion. Behold, the world is as though being brought near me by some one flinging [it] up. 8

Mātali—Well observed. (*Looking with great respect*) Oh! [How] grand and charming [is] the earth!

King—Mātali, what mountain is yonder seen, that has plunged in the eastern and the other [viz. western] ocean and that possessing a stream of liquid gold, is like a bar of evening clouds?

Mātali—Long lived one, this is, indeed, the mountain of the Kimpurusas, Hemakūta named, region of the perfect (*sam*) fulfilment of penance. Behold,

That Prajāpati, who sprang from Marīci, the son of the Self-born and who [himself] is the father of gods and demons, is here practising penance with his wife. 9

King—Then, surely, blessings are not to be passed by. I desire to proceed after having circumambulated the revered sage

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१ 'सन्ताने' न, 'सन्तान' म २ 'व्यक्त' म ३ 'मध्य' म ४ 'उदग्र' म ५ 'तपसां सिद्धिक्षेत्रम्' घ, 'परं तपस्विनां सिद्धिक्षेत्रम्' म, 'तपस्विनां सिद्धिक्षेत्रम्' क.

२ मातलिः—प्रथमः कल्पः । (नाट्येनावतीर्णौ)

राजा—(सविस्मयम्)

उपोढशब्दा न रथाङ्गनेमयः
प्रवर्तमानं न च दृश्यते रजः ।
अभूतलस्पर्शतया [१]निरुद्धत-
स्तवावतीर्णोऽपि रथो न लक्ष्यते ॥ १० ॥

मातलिः—एतावानेव शतक्रतोरायुष्मतश्च विशेषः ।

राजा—मातले, कतमस्मिन् प्रदेशे मारीचाश्रमः ।

२ मातलिः—(हस्तेन दर्शयन्)

वल्मी[२]कार्धनिमग्नमूर्तिरुरसा संदष्टसर्पत्वचा
कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसंपीडितः ।
अंसव्यापि शकुन्तनीडनिचितं बिभ्रज्जटामण्डलं
यत्र स्थाणुरिवाचलो मुनिरसावभ्यर्कबिम्बं स्थितः ॥ ११ ॥

Matali—An excellent idea. (*They gesticulate descent*)

King—(*With surprise*)

The rims of the wheels have produced no sound, no dust too (ca) is seen rising. Your chariot, which is free from jolting owing to its not touching the surface of the earth, is not, though descended noticed [to be so] **10**

Mātali—This much only is the difference between Indra and the long-lived one.

King—Mātali, in which region is the hermitage of Mārīca ?

Mātali—(*Pointing with his hand*)

[There] where motionless like the trunk of a tree, stands that sage, facing the sun's orb, whose body is half-plunged in an ant-hill, with [his] chest having a serpent's slough closely adhering to it, who at the neck is excessively pressed by a coil of the tendrils of old creepers [and] who is bearing a mass of matted hair that envelops his shoulders [and] that is thickly (ni) filled with nests of birds.

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१ 'निरन्धतः' च-न-क. २ '०काग्र' न.

राजा—नमस्ते कष्टतपसे।

मातलि —(संयतप्रग्रहं रथं कृत्वा) [1]एतावददितिपरिवर्धितमन्दारवृक्षं प्रजापते-
३राश्रमं प्रविष्टौ स्वः।

राजा—स्वर्गादधिकतरं निर्वृतिस्थानम्। अमृतह्रदमिवावगाढोऽस्मि।

मातलि —(रथं स्थापयित्वा) अवतरत्वायुष्मान्।

६ राजा—(अवतीर्य) मातले, भवान् कथमिदानीम्।

मातलि—संयन्त्रितो मया रथः। वयमप्यवतराम। (तथा कृत्वा) इत आयुष्मन्। (परिक्रम्य) दृश्यन्तामत्रभवतामृषीणां तपोवनभूमयः।

९ राजा—ननु विस्मयादवलोकयामि।

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे [2]धर्माभिषेकक्रिया।

King—A bow to you whose penance is [so] rigorous

Mātali—(*Drawing in the reins of the chariot*) Here we have entered the hermitage of the Prajāpati, the mandāra-trees in which are reared by Aditi

King—[This is] a place of happiness superior to heaven I am as though immersed in a pool of nectar

Mātali—(*Having stopped the chariot*) Let the long-lived one alight

King—(*Alighting*) Mātali! How will you [get down] now?

Mātali—The chariot has been secured by me We too shall down. (*Doing the same*) This way, long-lived one! (*Walking around*) Let the [various] regions of the penance-grove of these revered sages be observed.

King—Why! With wonder I behold

In a grove, where there are desire-yielding trees, the necessary (*ucita*) maintenance of life [is secured] with air In water tawny with the pollen of gold lotuses [is done] the act of ablution for religious practices On the surfaces

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१ 'एतावदि परि०' म, इत प्राग् 'महाराज' इत्यधिक च-न-पुस्तकयो.
२ 'पुण्या०' म.

ध्यानं रत्नशिलातलेषु विबुधस्त्रीसंनिधौ संयमो
यत् काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥ १२ ॥

मातलि—उत्सर्पिणी खलु महतां प्रार्थना। (परिक्रम्य। आकाशे) अये वृद्धशाकल्य, किमनुतिष्ठति भगवान् मारीचः। किं ब्रवीषि। दाक्षायण्या ३ पतिव्रताधर्ममधिकृत्य पृष्टस्तस्यै महर्षिपत्नीसहिताय कथयतीति।

राजा—(कर्णं दत्वा) अये, [1]प्रतिपाल्यावसर.[2] खलु प्रस्तावः।

मातलि—(राजानमवलोक्य) अस्मिन्नशोकवृक्षमूले तावदास्तामायुष्मान्, ६ यावत् त्वामिन्द्रगुरवे निवेदयितुमन्तरान्वेषी भवामि।

राजा—यथा भवान् मन्यते। (स्थित.)

मातलि—आयुष्मन्, साधयाम्यहम्। (निष्क्रान्त.)

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of jewelled stones meditation [is practised] Restraint [is cultivated] in the company of celestial damsels These practise penance in the midst of that which other sages aspire after by means of austerities **12**

Matali—High-soaring, indeed, is the ambition of the great. (*Walking round In the air*) O Vrdhaśākalya! What is his holiness Mārīca doing? What do you say? That being questioned by Dākṣāyaṇī respecting the duties of devoted wives, he is expounding [them] to her in company with the wives of the great sages

King—(*Listening*) Ah! The subject is such that we must wait for an opportunity [to announce ourselves]

Matali—(*Looking at the king*) Let the long-lived one, sit at the foot of this Asoka tree so long as I remain on the look-out for an opportunity to announce you to the father of Indra

King—As you think (*Stays*)

Matali—Long-lived one, I go (*Goes out*)

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१ मातलिवाक्यमेतत् ग्र-पुस्तके २ वसरा खलु मुनयः' च.

राजा—(निमित्त सूचयित्वा)

मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा ।
पूर्वावधीरित श्रेयो दुःखं हि परिवर्तते ॥ १३ ॥

(नेपथ्ये ।) मा क्खु मा क्खु चावल करेहि । कहं गदो जेव अत्तणो १पकिदिं । [मा खलु मा खलु चापल कुरु । कथं गत एवात्मन प्रकृतिम् ।]

राजा—(कर्ण दत्वा ।) अभूमिरियमविनयस्य । को नु खल्वेष निषिध्यते । (शब्दानुसारेणावलोक्य । [1]सविस्मयम्) अये, को नु खल्वयमनुबध्यमानस्त पस्विनीभ्यामबालसत्त्वो बाल ।

अर्धपीतस्तनं मातुरामर्दक्लिष्टकेसरम् ।
प्रक्रीडितुं सिंहशिशु बलात्कारेण कर्षति ॥ १४ ॥

(तत प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्या बाल)

बाल—जिम्भ सिंह, दन्ताइं दे गणइस्सं । [जृम्भस्व सिंह, दन्तास्ते १गणयिष्ये ।]

प्रथमा—अविणीद, किं णो अपच्चणिव्विसेसाणि सत्ताणि विप्पअरेसि । हन्त, वड्ढइ दे संरम्भो । ठाणे क्खु इसिजणेण सव्वदमणो त्ति किदणामहेओ

King—(*Suggesting an omen*)

I hope not for [the object of my] desire Why do you throb, [O] arm! in vain? My bliss has been repudiated before Misery, indeed, is around [me now]　　13

(Behind the curtain) Not indeed, not indeed, do [that] rashness. How! Already gone to his own nature!

King—(*Listening*) This is no place for rudeness Who may, indeed, be this that is [thus] checked? (*Looking in the direction of the voice With amazement*) Ah! Who may, indeed, be this boy of unboy-like strength, closely attended by two female ascetics,

[Who] is dragging forcibly, for sport, from its mother a lion's cub that has [only] half sucked [its mother's] dug and has its mane disordered by the rough encounter.　14

(*Then enters a boy engaged as described with two female ascetics*)

Boy—Yawn, lion, I shall count your teeth

First [Ascetic Woman]—Undisciplined one, why do you

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१ 'सस्मितम्' ग.

६ सिं। [अविनीत, किं नोऽपत्यनिर्विशेषाणि सत्त्वानि विप्रकरोषि। हन्त, वर्धते तव संरम्भः। स्थाने खलु ऋषिजनेन सर्वदमन इति कृतनामधेयोऽसि।]

राजा—किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे स्निह्यति मे मनः। नूनमन- ९ पत्यता मां वत्सलयति।

द्वितीया—एसा क्खु केसरिणी तुमं लङ्घेदि जइ से पुत्तअं ण मुञ्चेसि। [एषा खलु केसरिणी त्वां लङ्घयति यदि तस्याः पुत्रकं न मुञ्चसि।]

१२ **बालः**—(सस्मितम्) अह्महे, बलिअं क्खु भीदो म्हि। [अहो, बलीयः खलु भीतोऽस्मि।] (अधरं दर्शयति)

राजा—

> **महतस्तेजसो बीजं बालोऽयं प्रतिभाति मे।**
> **स्फुलिङ्गावस्थया वह्निरेधापेक्ष इव स्थितः॥ १५॥**

प्रथमा—वच्छ, एदं बालमिइन्दअं मुञ्च। अवरं दे कीलणअं दाइस्सं। [वत्स, एनं बालमृगेन्द्रं मुञ्च। अपरं ते क्रीडनकं दास्यामि।]

३ **बालः**—कहिं देहि णं। [कुत्र। देह्येतत्।] (हस्तं प्रसारयति)

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tease the animals, which are to us not different from our children Ha! Your turbulence is increasing. Rightly, indeed, are you named, Sarvadamana [the tamer of all] by the ascetic people.

King—Why, indeed, does my mind feel affection for this boy as for a chest-begotten son? Verily childlessness makes me affectionate.

Second—This lioness will surely attack you, if you do not let off her cub.

Boy—(*With a smile*) Oh! I am, indeed, mightily frightened. *(Shows his lower lip)*

King—

> This boy, the seed of great lustre, appears to me to be like fire remaining in the state of a spark and awaiting fuel 15

First—Child, release this little lordly lion. I shall give you another toy.

Boy—Where? Give this. (*Extends his hand*)

राजा—कथं चक्रवर्तिलक्षणमप्यनेन धार्यते । तथा ह्यस्य

प्रलोभ्यवस्तुप्रणयप्रसारितो
विभाति जालग्रथिताङ्गुलिः करः ।
अलक्ष्यपत्रान्तरमिद्धरागया
नवोषसा भिन्नमिवैकपङ्कजम् ॥ १६ ॥

द्वितीया—सुव्वदे, ण सक्को एसो वाआमेत्तेण विरमाविदुं । गच्छ तुमं । ममकेरए उडए मक्कण्डेअस्स इसिकुमारअस्स वण्णचित्तिदो मित्तिआमोरओ चिट्ठदि । तं से उवहर । [सुव्रते, न शक्य एष वाचामात्रेण विरमयितुम् । गच्छ त्वम् । मदीय उटजे मार्कण्डेयस्यर्षिकुमारस्य वर्णचित्रितो मृत्तिकामयूरकस्तिष्ठति । तमस्योपहर ।]

प्रथमा—तह । [तथा] (निष्क्रान्ता)

बाल—इमिणा एव्व दाव कीलिस्सं । [अनेनैव तावत् क्रीडिष्यामि ।]
(तापसीं विलोक्य हसति)

राजा—स्पृहयामि खलु दुर्ललितायास्मै ।

King—How! The sign of a universal monarch is also borne by him. For his

> Hand, extended in request for the object which is desired [by him] and having [its] fingers connected by a web, shines like a single lotus opened by the early dawn, whose colour i.e. redness is blazing, and having the interstices between [its] petals imperceptible. **16**

Second—Suvratā, it is not possible to stop him by mere words. Go you. In my cottage there is the clay-peacock, painted with colours, belonging to the hermit-boy Mārkandeya. Present that to him.

First—Right. (*Goes out*)

Boy—I shall play with this in the meanwhile.

(*Laughs, looking at the female ascetic*)

King—I really long for this mischievous boy.

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१ 'विसुमराविदुम (विस्मारयितुम)' म. २ 'मद्दणअस्स (मद्दणकस्य)' म.

आलक्ष्यदन्तमुकुलाननिमित्तहासै-
रव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।
अङ्काश्रयप्रणयिनस्तनयान् वहन्तो
धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १७ ॥

तापसी—होदु । ण मं अअं गणेदि । (पार्श्वमवलोकयन्ती ।) को एत्थ इसिकुमाराण । (राजानमवलोक्य) भद्दमुह, एहि दाव । मोएहि इमिणा [1]दुम्मोअहत्थग्गहेण डिम्भलीलाए बाहीअमाणं बालमिइन्दअं । [भवतु । न मामयं गणयति । (पार्श्वमव[1]लोकयन्ती) कोऽत्र ऋषिकुमाराणाम् । (राजानमवलोक्य) भद्रमुख, एहि तावत् । मोचयानेन [2]दुर्मोचहस्तग्रहेण[3] डिम्भलीलया बाध्यमानं बालमृगेन्द्रम् ।]

राजा—(उपगम्य । सस्मितम्) अयि भो महर्षिपुत्र,

एवमाश्रमविरुद्धवृत्तिना
संयमः किमिति [4]जन्मतस्त्वया ।
सत्त्वसंश्रयसुखोऽपि दूष्यते
कृष्णसर्पशिशुनेव चन्दनः[5] ॥ १८ ॥

Blessed [are they who], carrying their sons, who solicit shelter in their lap, whose bud-like teeth are slightly visible by causeless smiles and whose attempts at speech are charming with their indistinct words, are soiled by the dust on their bodies. **17**

Ascetic Woman—Let it be He cares me not. (*Looking back*) Who [is] here of the hermit-boys ? (*Seeing the king*) Good Sir, just come : Liberate this little lordly lion, which is being tormented in boyish play by this [boy], the grasp of whose hand is difficult to unloose

King—(*Approaching, With a smile*) O you son of a great sage !

Why is it that, from [your very] birth, the forbearance, though pleasant for the resort of animals, is thus violated by you, whose behaviour is opposed to [the ways of] the hermitage, like a sandal tree by a young black serpent ? **18**

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१ 'अवलोकयति' ख-न-क २ 'दुम्मोअ (दुर्मोक)' न ३ 'ग्गहेण (ग्राहेण)' ख. ४ 'जन्मतः' न. ५ 'चन्दनम्' ख-न.

तापसी—भद्दमुह, ण हु अअं इसिकुमाओ। [भद्रमुख, न खल्वयं ऋषिकुमारः ।]

राजा—आकारसदृशं चेष्टितमेवास्य कथयति । स्थानप्रत्ययात्तु वयमेवंतर्किणः । १ (यथाभ्यर्थितमनुतिष्ठन् बालस्पर्शमुपलभ्य । आत्मगतम्)

> अनेन कस्यापि कुलाङ्कुरेण
> स्पृष्टस्य गात्रेषु सुखं ममैवम् ।
> कां निर्वृतिं चेतसि तस्य कुर्याद्
> यस्यायमङ्गात् कृतिनः प्ररूढः ॥ १९ ॥

तापसी—(उभौ निर्वर्ण्य ।) अच्छरिअं अच्छरिअं । [आश्चर्यमाश्चर्यम् ।]

राजा—आर्ये, किमिव ।

३ तापसी—इमस्स बालअस्स रूवसंवादिणी दे आकिदि त्ति । विम्हाविदम्हि अपरिइदस्स वि दे अप्पडिलोमो संवुत्तो त्ति । [[२]अस्य बालकस्य [३]रूपसंवादिनी ते आकृतिरिति । [४]विस्मापितास्मि अपरिचितस्यापि तेऽप्रतिलोमः संवृत्त इति ।]

Ascetic Woman—Good Sir, indeed, he is not the son of a sage

King—His action itself, which is conformable to his appearance, bespeaks [it] We, however, guessed in this way by reason of the place [that he is in]

(Having felt the touch of the boy while doing as requested To himself)

> Such is the delight in my limbs as I am touched by this scion of the family of some one ! What bliss may he create in the heart of that lucky person from whose body he has sprung ?　　19

Ascetic Woman—*(Closely observing both)* Wonder ! Wonder !

King—Noble lady, what possibly ?

Ascetic Woman—That your form corresponds with the appearance of this boy I am struck with surprise by the fact (*iti*) that he has proved [lit become] not obstinate to you though [you are] unacquainted [with him]

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१ 'अङ्गात्' न. २ 'इमस्स तव सवन्धसवादिणी आ० (अस्य तव सबन्धसवादिनी आ०)' म, 'इमस्स बाल्अस्स्वस्स दे वि सवादिणी आ० (अस्य बालकरूपस्य तेऽपि सवादिनी आ०)' व ३ 'दे वि सवादिणी आ० (तेऽपि संवादिनी आ०)' न. ४ 'विम्हिदम्हि (विस्मितास्मि)' क.

६ राजा—(बालकमुपलालयन्) न चेन्मुनिकुमारोऽयम्, अथ कोऽस्य व्यपदेशः।
तापसी—पुरुवंसो। [पुरुवंशः।]
राजा—(आत्मगतम्) कथमेकान्वयो मम। अतः खलु मदनुकारिण-
९ मेनमत्रभवती मन्यते। अस्त्येतत् पौरवाणामन्त्यं कुलव्रतम्।

भवनेषु [1]रसाधिकेषु पूर्वं
क्षितिरक्षार्थमुशन्ति ये निवासम्।
[2]नियतैकयतिव्रतानि पश्चात्
तरुमूलानि गृहीभवन्ति तेषाम्॥ २०॥

(प्रकाशम्) न पुनरात्मगत्या मानुषाणामेष विषयः।
तापसी—जह भद्दमुहो भणादि। अच्छरासंबन्धेण इमस्स जणणी एत्थ
१ देवगुरुणो तवोवणे पसूदा। [यथा भद्रमुखो भणति। अप्सरःसंबन्धेनास्य
जनन्यत्र देवगुरोस्तपोवने प्रसूता।]
राजा—([3]आत्मगतम्) हन्त, द्वितीयमिदमाशाजननम्। (प्रकाशम्) अथ
६ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी।

King—(*Fondling the child*) If he is not the son of a sage, then what is his race?

Ascetic Woman—Puru's race

King—(*To himself*) How, of one family with me! Hence, indeed, her ladyship thinks him to take after me. There exists this final vow of the descendants of Puru.

To them, who in early life wish residence in palaces, abounding in pleasures, for the protection of the earth, the feet of trees, where the sole vow of asceticism is rigidly observed become afterwards homes 20

(*Aloud*) But this is no region for the mortals [to come to] by their own motion

Ascetic Woman—As the good Sir says. Owing to her relationship with an Apsaras, his mother was delivered here in the penance-grove of the father of the gods

King—(*To himself*) Ha! Here is the second creator of hope. (*Aloud*) Then of what royal sage is that noble lady the wife?

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१ 'सुधासितेषु' म. २ 'नियतैकपतिव्रतानि' म, 'निरतैकपतिव्रतानि' न.
३ 'अपवार्य' च–न–क.

तापसी—को तस्स धम्मदारपरिच्चाइणो णाम सकीतिदु चिन्तिस्सदि ।
[कस्तस्य धर्मदारपरित्यागिनो नाम [1]सकीर्तयितु चिन्तयिष्यति ।]

१राजा—(स्वागतम्) इय खलु कथा मामेव लक्ष्यीकरोति । यदि तावदस्य शिशोर्मातर नामत पृच्छामि । [2]अथवानार्य परदारव्यवहार ।

(प्रविश्य [3]मृन्मयमयूरहस्ता)

१२ तापसी—सव्वदमण, मउन्दलावण्ण पेक्ख । [सर्वदमन, शकुन्तलावण्यं प्रेक्षस्व ।]

बाल—(सदृष्टिक्षेपम्) कहिं वा मे अज्जू । [कुत्र वा मम माता ।]

१५ उभे—णामसारिस्सेण वञ्चिदो माउवच्छलो । [नामसादृश्येन वञ्चितो मातृवत्सल ।]

द्वितीया—वच्छ, इमस्स मित्तिआमोरअस्स रम्मत्तण देक्ख त्ति भणिदो सि ।

१८ [वत्स, अस्य मृत्तिकामयूरकस्य रम्यत्व पश्येति भणितोऽसि ।]

राजा—(आत्मगतम्) किं वा शकुन्तलेत्यस्य मातुराख्या । सन्ति पुनर्नामधेयसादृश्यानि । अपि नाम मृगतृष्णिकेव [4]नायमत्र प्रस्तावो मे विषादाय[5]कल्पेत ।

Ascetic Woman—Who will think of mentioning the name of that deserter of [his] lawful wife ?

King—(*To himself*) This story surely points to myself alone If I question about this child's mother, concerning her name. Or, impolite is the inquiry about another's wife

(*Entering with a clay peacock in hand*)

Ascetic Woman—Sarvadamana, look at the beauty of this bird.

Boy—(*Casting a glance*) Where possibly (वा) is my mother ?

Both Women—Fond of his mother, he is deceived by the resemblance [of the syllables] with the name

Second—Child, look at the loveliness of this clay peacock—thus you were addressed

King—Or, is Śakuntalā his mother's name ? But there do exist resemblances of names Is it possible [i e I hope it is] that this occasion here, like a mirage, would not conduce to my distress ?

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१ 'किमद्दइदि (कीर्तयिष्यति)' म २ 'न न्याय्य' म. ३ 'मृण्मयूर' न
४ 'नाममात्रप्रस्तावो' व–न–क ५ 'कल्पते' व–न–क

२१ **बालः**—अज्जुए, रोअदि मे एसो भद्दमोरओ। [मातः, रोचते म एष भद्रमयूरकः।] (क्रीडनकमादत्ते)

प्रथमा—(विलोक्य। सोद्वेगम्) अम्हहे, रक्खाकरण्डअं से मणिबन्धे
२४ ण दीसदि। [अहो, रक्षाकरण्डकमस्य मणिबन्धे न दृश्यते।]

राजा—अलमलमावेगेन। नन्विदमस्य सिंहशावविमर्दात्[2] परिभ्रष्टम्। (आदातुमिच्छति)

२७ **उभे**—मा क्खु मा क्खु एदं अवलम्बिअ। कहं गहिदं णेण। [मा खलु मा खल्विदमवलम्ब्य। कथं गृहीतमनेन।] (विस्मयादुरोनिहितहस्ते परस्परमवलोकयतः)

३० **राजा**—किमर्थं प्रतिषिद्धाः स्म।

प्रथमा—सुणादु महाराओ। एसा अवराजिदा णाम ओसही इमस्स जातकम्मसमए भअवदा मारीएण दिण्णा। इदं किल मादापिदरो अप्पाणं च
३३ वज्जिअ अवरो भूमिपडिदं ण गेण्हादि। (शृणोतु महाराज। एषापराजिता नामौषधिरस्य जातकर्मसमये भगवता मारीचेन दत्ता। एतां किल मातापितरावात्मानं च वर्जयित्वापरो भूमिपतितां न गृह्णाति।]

३६ **राजा**—अथ गृह्णाति।

Boy—Mother, this fine peacock pleases me

First—(*Having observed With alarm*) Oh! The casket of protection is not seen on his wrist

King—Away, away with agitation Why! Here it has fallen owing to his rough encounter with the lion's cub (*Desires to take it up*)

Both—Not, indeed, not indeed, take it. How! Taken by him (*Through amazement they stare at each other with hands placed on their bosom*)

King—For what were we forbidden?

First—May your majesty hear. This is a herb named Aparājitā given by his reverence Mārīca at the time of his natal ceremony. No one, indeed, excepting the parents and oneself, takes it up when fallen on the ground

King—If [some one] takes it up?

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१ 'मर्दनात्' म २ 'गिण्हीअदुत्ति (गृह्णात्विति)' म.

प्रथमा—तदो त सप्पो भविअ दसइ। [ततस्त सर्पो भूत्वा दशति।]

राजा—भवतीभ्या कदाचिदस्या प्रत्यक्षीकृता विक्रिया।

३९ **उभे**—अणेअसो। [अनेकश ।]

राजा—(सहर्षम्। आत्मगतम्) कथमिव सम्पूर्णमपि मे मनोरथं नाभिनन्दामि। (बालं परिष्वजते)

४२ **द्वितीया**—सुव्वदे, एहि। इम वुत्तन्त णिअमव्वावुडाए सउन्दलाए णिवेदेम्ह। [सुव्रते एहि। इम वृत्तान्त नियमव्यापृतायै शकुन्तलायै निवेदयाव ।] (निष्क्रान्ते)

बाल—मुञ्च म। जाव अज्जूए सआस गमिस्स। [मुञ्च माम। यावन्मातु ४५ सकाश गमिष्यामि।]

राजा—पुत्रक, मया सहैव मातरमभिनन्दिष्यसि।

बाल—मम क्खु तादो दुस्सन्दो। ण तुम। [मम खलु तातो दुष्यन्त। ४८ न त्वम्।]

राजा—(सस्मितम्) एष विवाद एव प्रत्याययति।

(तत· प्रविशत्येकवेणीधरा शकुन्तला)

५१ **शकुन्तला**—विआरकाले वि पकिदित्थ सव्वदमणस्स ओसहिं सुणिअ ण

First—Then, becoming a snake, [it] bites him

King—Has its transformation been witnessed by your ladyships at any time ?

Both—More than once

King—(*With joy To himself*) Why really do I not hail my heart's desire, though it is fulfilled ? (*Embraces the boy*)

Second—Suvratā, come We shall report this incident to Śakuntalā, who is engaged in [the observance of her] vows

(*They two go out*)

Boy—Release me so that I shall go to my mother's side

King—[My] son, even along with me you will greet your mother

Boy—My father, indeed, is Dusyanta, not you

King—(*With a smile*) This contradictory (as) statement itself convinces [me].

(*Then enters Śakuntalā having her hair tied in one mass*)

S'akuntalā—Having heard that Sarvadamana's herb remain-

मे आसा आसि अत्तणो भाअहेएसु। अहवा जह साणुमदीए आचक्खिदं तह संभावीअदि एदं। [विकारकालेऽपि प्रकृतिस्था सर्वदमनस्यौषधिं श्रुत्वा न मे आशासीदात्मनो भागधेयेषु। अथवा यथा सानुमत्याख्यातं तथा संभाव्यत एतत्।]

राजा—(शकुन्तलां विलोक्य) अये, सेयमत्रभवती शकुन्तला। यैषा

वसने परिधूसरे वसाना
नियमक्षाममुखी धृतैकवेणिः।
अतिनिष्करुणस्य शुद्धशीला
मम दीर्घं विरहव्रतं बिभर्ति ॥ २१ ॥

शकुन्तला—(पश्चात्तापविवर्णं राजानं दृष्ट्वा) ण क्खु अज्जउत्तो विअ। तदो को एसो दाणिं किदरक्खामङ्गलं दारअं मे गत्तसंसग्गेण दूसेदि। [न खल्वार्य-
३ पुत्र इव। ततः क एष इदानीं कृतरक्षामङ्गलं दारकं मे गात्रसंसर्गेण दूषयति।]

बालः—(मातरमुपेत्य) अज्जुए, एसो को वि पुरिसो मं पुत्त त्ति आलिङ्गदि। [मातः, एष कोऽपि पुरुषो मां पुत्र इत्यालिङ्गति।]

६ **राजा**—प्रिये, क्रौर्यमपि मे त्वयि प्रयुक्तमनुकूलपरिणामं संवृत्तम्, यदह-

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ed in its natural condition even at the time of transformation, I had no hope in my fortune. Or, as was told by Sānumatī, so this is possible

King—(*Observing Śakuntalā*) Ah! This here is her ladyship Śakuntalā Who here,

Wearing a pair of dusky garments, with her face emaciated by [severe] vows, bearing a single braid of hair, [and] of pure character, undergoes the long vow of separation from me, who was excessively ruthless [to her] **21**

S'akuntalā—[*Observing the king who had turned pale through repentence*) Not certainly like my noble Lord! Who, then, is this that, with the contact of his body, is now contaminating my boy, protected by an auspicious amulet?

Boy—(*Approaching his mother*) Here a certain man embraces me, saying '(O) son!'

King—Beloved, even cruelty, practised by me towards you,

मिदानीं त्वया प्रत्यभिज्ञातमात्मानं पश्यामि ।

शाकुन्तला—(आत्मगतम्) हिअअ, अस्सस अस्सस । परिच्चत्तमच्छरेण
१० अणुअम्पिअ म्हि देव्वेण । अज्जउत्तो क्खु एसो । [(आत्मगतम्) हृदय,
आश्वसिहि आश्वसिहि । [1]परित्यक्तमत्सरेणानुकम्पितास्मि दैवेन । आर्यपुत्र
खल्वेष ।]

१५ राजा—प्रिये,

स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि मे सुमुखि ।
उपरागान्ते शशिनः समुपगता[2] रोहिणी योगम्[3] ॥ २२ ॥

शाकुन्तला—जेदु जेदु–[जयतु जयतु[4]–] (अर्धोक्ते बाष्पकण्ठी विरमति)

राजा—सुन्दरि,

बाष्पेण प्रतिषिद्धेऽपि जयशब्दे जितं मया ।
यत् ते दृष्टमसंस्कारपाटलोष्ठपुटं मुखम् ॥ २३ ॥

बालः—अज्जुए, को एसो । [मातः, क एषः ।]

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has come to have a favourable conclusion inasmuch as I now see myself recognized by you

S'akuntalā—(*To herself*) Heart, take courage, take courage I have been pitied by fate, that has left [its] malice This is certainly my noble Lord

King—Beloved,

Fortunately you stand before me, whose darkness in the form of delusion is dispelled by recollection, (O) lovely faced one ! At the end of the eclipse Rohiṇī has attained union with the moon 22

S'akuntalā—May he victorious, be victorious—(*Stops with tears in her throat when half said*)

King—(O) beauteous one,

I have become victorious, though the word of victory was impeded by tears, inasmuch as I have seen your face with its cup-like lips void of decoration and pale red 23

Boy—Mother ! Who is this?

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१ 'मच्छरिणावि (मत्सरिणापि)' म. २ 'गत॰' म. ३ 'योग' म. ४ 'अत्र 'अज्जउत्तो (आर्यपुत्र)' इत्यधिकं सर्वेष्वेव मुद्रितपुस्तकेषु

२ शकुन्तला—वच्छ, दे भाअहेआइ पुच्छेहि। [वत्स, ते भागधेयानि पृच्छ]
(रोदिति)

राजा—

सुतनु[1] हृदयात् प्रत्यादेशव्यलीकमपैतु ते
किमपि मनसः संमोहो मे तदा बलवानभूत् ।
प्रबलतमसामेवंप्रायाः शुभेषु हि [2]वृत्तय
स्रजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥ २४ ॥

([3]पादयोः पतति)

शकुन्तला—उट्ठेदु उट्ठेदु अज्जउत्तो। णूण मे सुअरिअप्पडिबन्धअं पुराकिदं
३ तेसु दिअहेसु परिणाममुह आसि जेण साणुक्कोसो वि अज्जउत्तो मइ विरसो
संवुत्तो। [उत्तिष्ठतु उत्तिष्ठत्वार्यपुत्र.। नूनं मे सुचरितप्रतिबन्धकं पुराकृतं तेषु
दिवसेषु परिणाममुखमासीद्येन सानुक्रोशोऽप्यार्यपुत्रो मयि [4]विरस. संवृत्त ।]

६ (राजोत्तिष्ठति)

Sakuntalā—Child, ask your fortunes

King—

Beautiful-bodied one, let the grief of repudiation go away from your heart. Somehow there was a mighty infatuation in my mind then For, such, for the most part, are the tendencies towards blessing, of those in whom darkness is supreme A blind man shakes off even a garland thrown on his head, fearing [it to be] a serpent **24**

(Falls at her feet)

S'ākuntalā—Let my noble Lord rise up, rise up. Surely, my [evil] doing in a former existence, obstructing [the operation of] my good deeds, was in those days drawing towards fruition, on account of which my lord, though possessed of compassion became unfeeling towards me.

(The king rises up)

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१ इत प्राक् 'शकुन्तलाया पादयो' प्रणिपत्य' इति नाट्योक्ति व-न-म-क-पुस्तकेषु. २ 'प्रवृत्तय.' न; ३ नास्तीय नाट्योक्ति. व-न-म-क-पुस्तकेषु. ४ 'तहविहो (तथाविधः)' म.

शकुन्तला—अह कह अज्जउत्तेण सुमरिदो दुक्खभाई अअं जणो। [अथ कथमार्यपुत्रेण स्मृतो दुःखभाग्ययं जनः ।]

१ **राजा**—उद्धृतविषादशल्यः कथयिष्यामि ।

मोहान्मया सुतनु पूर्वमुपेक्षितस्ते
यो 'बाष्पबिन्दुरधरं परिबाधमानः ।
तं तावदाकुटिलपक्ष्मविलग्नमद्य
कान्ते' प्रमृज्य विगतानुशयो भवेयम् ॥ २५ ॥

(यथोक्तमनुतिष्ठति)

शकुन्तला—(नाममुद्रां दृष्ट्वा) अज्जउत्त, एदं तं अङ्गुलीअअं । [आर्यपुत्र, ३ एतत् ³तदङ्गुलीयकम् ।]

राजा—अस्मादङ्गुलीयोपलम्भात् खलु स्मृतिरुपलब्धा ।

शकुन्तला—विसमं किदं णेण जं तदा अज्जउत्तस्स पच्चाअणकाले दुल्लहं ४ आसि । [विषमं कृतमनेन यत् तदार्यपुत्रस्य ⁴प्रत्यायनकाले दुर्लभमासीत् ।]

Sakuntalā—How then was this person, doomed to misery, remembered by my lord ?

King—With the dart of grief extracted, I shall tell [you],

Having first wiped off to-day that drop of tear, which paining your lower lip, was [O] fair-bodied one, formerly disregarded by me through infatuation, and which [now] is clinging to your slightly curved eye-lashes, I shall, [O] beloved, be free from remorse 25

(Does as said)

S'akuntalā—(*Seeing the signet ring*) My noble Lord, this is that ring

King—From this acquisition of the ring, indeed, recollection was obtained

Sakuntalā—An evil was done by it, inasmuch as it was difficult to obtain then at the time of convincing my noble Lord

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१ 'बद्धबिन्दु' म-क. २ 'बाष्प' व-न-म-क ३ 'तं (तत्)' न.
४ 'पच्चअ (प्रत्यय)' न-म

राजा—तेन ऋतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमम् ।

शकुन्तला—ण से विस्ससामि । अज्जउत्तो एव्व णं धारेदु । [नास्य
९ विश्वसिमि । आर्यपुत्र एवैतद्धारयतु ।]

(ततः प्रविशति मातलिः)

मातलिः—दिष्ट्या धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान् वर्धते ।

१२ **राजा**—अभूत् संपादितस्वादुफलो मे मनोरथः । मातले, न खलु विदितो
ऽयमाखण्डलेन वृत्तान्तः स्यात् ।

मातलिः—(सस्मितम्) [1]किमीश्वराणां परोक्षम् । एत्वायुष्मान् । भगवान्
१५ मारीचस्ते दर्शनं वितरति ।

राजा—शकुन्तले, अवलम्ब्यतां पुत्रः । त्वां पुरस्कृत्य भगवन्तं द्रष्टुमिच्छामि ।

शकुन्तला—हिरिआमि अज्जउत्तेण सह गुरुसमीवं गन्तुं । [जिह्रेम्यार्यपुत्रेण
१८ सह गुरुसमीपं गन्तुम् ।]

राजा—[2]अप्याचरितव्यमभ्युदयकालेषु । एह्येहि ।

King—Then, indeed, let the creeper receive the flower as a sign of [its] union with the season [viz spring]

S'akuntalā—I trust it not Let my noble Lord himself wear it

(Then enters Mātali)

Mātaly—Fortunately the long-lived one prospers by union with his lawful wife and by seeing his son's face

King—My desire has come to attain a sweet fruit Mātali ! [I hope] this account may really not be known to Indra.

Mātali—*(With a smile)* What is out of sight to the Lords ? Let the long-lived one go His holiness Mārīca is granting you audience.

King—Śakuntalā, hold the son I desire to see his reverence placing you in front

S'akuntalā—I feel bashful to go near the elders in company with my noble Lord

King—Even [this] should be observed in times of prosperity. Proceed, proceed.

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१ 'आखण्डलस्यार्थः । अथवा किमीश्वराणां परोक्षम्' म. २ नास्तीदं वाक्यं म-पुस्तके. ३ नास्तीदं म-पुस्तके.

(सर्वे परिक्रामन्ति)

२१ (ततः प्रविशत्यदित्या सार्धमासनस्थो मारीचः)

मारीचः—(राजानमवलोक्य) दाक्षायणि,

पुत्रस्य ते रणशिरस्ययमग्रयायी
दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।
चापेन यस्य विनिवर्तितकर्म जातं
तत् कोटिमत् कुलिशमाभरणं मघोनः ॥ २६ ॥

अदिति.—सम्भावणीआणुभावा से आकिदि । [सम्भावनीयानुभावास्याकृतिः ।]

मातलिः—आयुष्मन्, एतौ पुत्रप्रीतिपिशुनेन चक्षुषा दिवौकसां पितरावा-
१युष्मन्तमवलोकयतः । तावुपसर्प ।

राजा—मातले,

प्राहुर्द्वादशधा स्थितस्य मुनयो यत् तेजसः कारणं
भर्तारं भुवनत्रयस्य सुषुवे यद्यज्ञभागेश्वरम् ।

(All walk round)

(Then enters Mārīca occupying a seat with Aditi)

Mārīca—Dakṣāyaṇī,

[Here is he,] who marches foremost at the head of your son's battles, addressed to as Duṣyanta, the sustainer of the world, by whose bow, its office having been performed, that edged thunder-bolt has become a [mere] ornament to Indra 26

Aditi—His form has its majesty capable of being inferred [from it]

Mātali—Long lived one, here the parents of the gods are looking at the long lived one with an eye indicative of an affection for a son Approach them

King—Matali !

Is this that pair, sprung from Dakṣa and Marīci, separated by one from the creator, which sages call the source of the lustre that subsists in twelve forms, which begot the lord of the three worlds, the chief of the sharers

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१ 'तद्' म. २ अस्मात् परं 'एतौ' इत्यधिकं च-ग-म पुस्तकेषु.

यस्मिन्नात्मभुवः परोऽपि पुरुषश्चक्रे भवायास्पदं
द्वन्द्वं दक्षमरीचिसंभवमिदं तत् स्रष्टुरेकान्तरम् ॥ २७ ॥

मातलि—अथ किम्।

राजा—(उपगम्य) उभाभ्यामपि वासवनियोज्यो दुष्यन्तः प्रणमति।

३ मारीचः—वत्स, चिरं जीव। पृथिवीं पालय।

अदितिः—वच्छ, अप्पडिरहो होहि। [वत्स अप्रतिरथो भव।]

शकुन्तला—दारअसहिदा वो पादवन्दणं करेमि। [दारकसहिता वां पादवन्दनं ६ करोमि।]

मारीचः—वत्से,

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः।
आशीरन्या न ते योग्या पौलोमीसदृशी भव ॥ २८ ॥

अदितिः—जादे, भत्तुणो अभिमदा होहि। अअं अ दीहाऊ, वच्छओ उहअकुलणन्दणो होदु। उवविसह। [जाते, भर्तुरभिमता भव। अयं च दीर्घायुर्वत्स ३ उभयकुलनन्दनो भवतु। उपविशत।]

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of sacrifices [and] in which the Man who is higher than even the self-existent (Brahmā) made the abode for his birth? 27

Mātali—What then?

King—(*Approaching*) Even to you both, Dusyanta, the servant of Indra, offers his salutations

Mārīca—Child, live long Protect the earth

Aditi—Child Be an unrivalled warrior

S'akuntalā—Along with my child I salute your feet

Mārīca—Daughter,

Your husband is like Indra Your son resembles Jayanta No other benediction is suitable to you [May you] be like Paulomī 28

Aditi—Child, be highly valued by your husband And may this long-lived child be the delighter of both families Sit down.

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१ 'आत्मभव' न-क. २ 'वाउवानुप्रोज्य' व-न. ३ 'चास्तीद' म-पुस्तके. ४ 'अवस्सं (अवश्य)' ब-न-म-क

(सर्वे प्रजापतिमभित उपविशन्ति।)

मारीच —(एकैकं निर्दिशन्)

दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान्।
श्रद्धा वित्तं विधिश्चेति त्रितयं तत्[1] समागतम् ॥ २९ ॥

राजा—भगवन्, प्रागभिप्रेतसिद्धिः। पश्चाद्दर्शनम्। अतोऽपूर्वः खलु वोऽनुग्रहः। कुतः।

उदेति पूर्वं कुसुमं ततः फलं
घनोदयः प्राक् तदनन्तरं पयः।
निमित्तनैमित्तिकयोरयं क्रम-
स्तव प्रसादस्य पुरस्तु संपदः ॥ ३० ॥

मातलि —एवं विधातारः प्रसीदन्ति।

राजा—भगवन्, इमामाज्ञाकरीं वो गान्धर्वेण विवाहविधिनोपयम्य कस्यचित् कालस्य बन्धुभिरानीतां स्मृतिशैथिल्यात् प्रत्यादिशन्नपराद्धोऽस्मि तत्रभवतो

(*All sit down around prajāpati*)

Marica—(*Pointing to each*)

Fortunately, virtuous Śakuntalā, this noble child and yourself—that triad, Faith, Fortune and Performance, is [here] combined 29

King—Your reverence, first the accomplishment of desires, afterwards [your] sight Therefore, your favour is, indeed, unprecedented Why ?

First appears the flower, then the fruit, first the rising of clouds, after that, the water Of the cause and effect this is the order, but prosperity has come in advance of your favour 30

Mātali—Thus the Ordainers show favour

King—Your reverence, having married this [lady], obedient to your commands, by the Gāndharva form of marriage and repudiating her through looseness of memory, when brought [to me] some time after by her relatives, I have offended your

१ 'च' म.

युष्मत्सगोत्रस्य कण्वस्य । पश्चादङ्गुलीयकदर्शनादूढपूर्वां तद्दुहितरमवगतोऽहम् । तच्चित्रमिव मे प्रतिभाति ।

> यथा गजो नेति समक्षरूपे
> तस्मिन्नप[1]क्रामति संशयः स्यात् ।
> पदानि दृष्ट्वा तु भवेत् प्रतीतिः
> तथाविधो मे मनसो विकारः ॥ ३१ ॥

मारीचः—वत्स, [2]अलमात्मापराधशङ्कया । संमोहोऽपि [3]त्वय्युपपन्नः । श्रूयताम् ।

३ **राजा**—अवहितोऽस्मि ।

मारीचः—यदैवाप्सरस्तीर्थावतरणात् प्रत्यक्षवैक्लव्यां शकुन्तलामादाय मेनका दाक्षायणीमुपगता तदैव ध्यानादवगतोऽस्मि दुर्वाससः शापादियं तपस्विनी ६ सहधर्मचारिणी त्वया प्रत्यादिष्टा नान्यथेति । स चायमङ्गुलीयकदर्शनावसानः ।

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kinsman, the revered Kanva. Afterwards at the sight of the ring I came to know his daughter as having been previously married [by me] That appears as though strange to me

> Just as [one should think, 'This is] not an elephant,' when its form is before one's eyes, [then] a doubt [as to whether it was, or was not, an elephant] should arise, when it is passing away, but after seeing [its] footsteps conviction should take place, of that kind is the change of my mind **31**

Mārīca—Child, away with suspicion of your own fault. Even infatuation in you was accountable Listen

King—I am attentive

Mārīca—Even when Menakā came to Dākṣāyaṇī, bringing Śakuntalā, whose distress was [quite] visible, from the ford of the Apsarastīrtha, exactly then I knew from contemplation that owing to the curse of Durvāsas this poor partner [of yours] in religion was repudiated by you [and] not otherwise And here that curse has [had] its termination at the sight of the ring.

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१ 'अपि' च-म. २ 'अपचार' स. ३ 'अनुपपन्नः' न-च

राजा—(सोच्छ्वासम्) एष वचनीयान्मुक्तोऽस्मि।

शकुन्तला—(स्वगतम्) दिट्ठिआ अकारणपच्चादेसी ण अज्जउत्तो। ण हु सत्तं अत्ताणं सुमरेमि। अहवा पत्तो मए स हि सावो विरहसुण्णहिअआए ण विदिदो। अदो सहीहिं संदिट्ठम्हि भत्तुणो अङ्गुलीअअं दंसइदव्वं त्ति। [(स्वगतम्) दिष्ट्याकारणप्रत्यादेशी नार्यपुत्रः। न खलु शप्तमात्मानं स्मरामि। अथवा प्राप्तो मया स हि शापो विरहशून्यहृदयया न विदितः। अतः [1]सखीभ्यां संदिष्टास्मि भर्तुरङ्गुलीयकं दर्शयितव्यमिति।]

मारीचः—वत्से [2]विदितार्थासि। [3]तदिदानीं सहधर्मचारिणं प्रति न त्वया मन्युः कार्यः। पश्य।

> शापादसि प्रतिहता स्मृतिरोधरूक्षे
> भर्तर्यपेततमसि [4]प्रभुता तवैव।
> छाया न मूर्छति मलोपहतप्रसादे
> शुद्धे तु दर्पणतले सुलभावकाशा॥ ३२॥

King—(*With a sigh of relief*) Here I am freed from blame.

S'akuntalā—(*To herself*) I am glad my noble Lord did not repudiate me without cause I really do not remember myself [to have been] cursed. Or, indeed the curse, [though] incurred was not known by me, [who must have been] absent-minded in separation [then] Therefore, I was directed by my friends that the ring should be shown to my husband.

Mārīca—Daughter, you have come to know the facts Therefore, now, no resentment should be entertained by you towards your co-worker in religion. Behold,

> You were repulsed, when your husband was harsh through the obstruction of [his] memory on account of the curse; [but now] when [your husband has his] darkness removed [lit. gone away], yours alone is the mastery. An image takes no effect on the surface of a mirror, whose brightness is marred by dust; but on a clean one [it] finds easy scope 32

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१ अतः परं 'अच्चादरेण (अत्यादरेण)' इत्यधिकं म-पुस्तके २ 'चरितार्थासि' घ-न. ३ नास्तीदं घ-नं-म-पुस्तकेषु. ४ 'प्रभुता तवैव' म.

राजा—[1]यथाह भगवान्।

मारीचः—वत्स, कच्चिदभिनन्दितस्त्वया विधिवदस्माभिरनुष्ठितजातकर्मा पुत्र
[2]एष शाकुन्तलेयः।

राजा—भगवन्, अत्र खलु मे वंशप्रतिष्ठा। (बालं हस्तेन गृह्णाति)

मारीचः—तथा भाविनमेनं चक्रवर्तिनमवगच्छतु भवान्। पश्य।

> रथेनानुद्धातस्तिमितगतिना तीर्णजलधिः
> पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः।
> इहायं सत्त्वानां प्रसभदमनात् सर्वदमनः
> पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात्॥ ३३॥

राजा—भगवता कृतसत्कारे सर्वमस्मिन् वयमाशास्महे।

अदितिः—भअवं, इमाए दुहिदुमणोरहसंपत्तीए कण्णो वि दाव सुदवि-
३त्थरो करीअदु। दुहिदुवच्छला मेणआ इह एव्व उपचरन्ती चिट्ठदि।

King—As your reverence says.

Mārīca—Child, have you greeted this son [of yours], born from Śakuntalā, whose natal ceremony is performed by us according to injunction?

King—Your reverence, in him, indeed, lies the permanence of my family.

Mārīca—Similarly, may your majesty know him to be the universal emperor that is to be. Behold.

> Crossing the ocean in a chariot, whose motion will be steady owing to the absence of jolting, he, an unrivalled warrior, will certainly (*purā*) conquer the earth, [consisting] of the seven islands. Here [known as] Sarvadamana from his forcible taming of [all] animals, he will again attain the appellation Bharata, from his support of the world. 33

King—We expect all [this] in him whose purificatory rites have been performed by your reverence.

Aditi—Your reverence, let Kaṇva also be made acquainted with the details of this fulfilment of [his] daughter's heart's

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१ इद राजभाषणमधस्तन मारीचभाषणं च न विद्येते ख-ग-पुस्तकयोः.
२ 'अनुष्ठात' ख-म.

[भगवन्, [1]अस्या दुहितृमनोरथसंपत्ते कण्वोऽपि श्रावच्छ्रुतविस्तर [3] क्रियताम् । दुहितृवत्सला मेनकेहैवोपचरन्ती तिष्ठति ।

९ शकुन्तला—([4]आत्मगतम्) मणोरहो क्खु मे भणिदो भअवदीए।
[मनोरथ खलु मे भणितो भगवत्या ।]

मारीच —तप प्रभावात प्रत्यक्षं सर्वमेव तत्रभवत ।

[5] राजा—अत खलु [5]मामनभिक्रुद्धो मुनि ।

मारीच —तथाप्यसौ प्रियमस्माभि श्रुश्र्य । क कोऽत्र भो ।

(प्रविश्य) शिष्य —भगवन्, अयमस्मि ।

१२ मारीच —गालव, इदानीमेव विहायसा गत्वा मम वचनात् तत्रभवते कण्वाय प्रियमावेदय यथा पुत्रवती शकुन्तला तच्छापनिवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति ।

१५ शिष्य —यदाज्ञापयति भगवान् । (निष्क्रान्त)

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desires Menakā, full of affection for [her] daughter, is even here staying in attendance

S'akuntalā—(*To herself*) Indeed, my heart's wish has been said by her reverence

Mārīca—Through the power of his austerities all [this] no doubt is visually present to his reverence [Kanva]

King—Therefore, indeed, the sage was not angry with me

Mārīca—Nevertheless, we should inform him of the happy event. Who is here, who, ho?

(*Entering*) **Pupil**—Your reverence, here I am.

Mārīca—Galava, even now having gone by the sky, report the good news to his reverence Kanva at my word, thus That S'akuntala with her son has been accepted by Dusyanta, who gained memory at the cessation of her curse

Pupil—As your reverence commands (*Goes out*)

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१ 'इमाए० सपत्तीए (अनया० सपरया)' न २ अस्मान् पर 'तव पम्मचरेहि तवसेहि (तव पार्श्वचरंस्तापसे)' इत्यधिक म-पुस्तके ३ 'वित्थार (विस्तार)' घ-न ४ नात्मगतं नास्त्येति म-पुस्तके. ५ 'मम नाति०' न, 'ममानति०' ब-क.

मारीचः—वत्स, त्वमपि स्वापत्यदारसहितः सख्युराखण्डलस्य रथमारुह्य ते राजधानीं प्रतिष्ठस्व ।

१८ राजा—यदाज्ञापयति भगवान् ।

[1]मारीचः—अपि च

तव भवतु बिडौजाः प्राज्यवृष्टिः प्रजासु
त्वमपि विततयज्ञः स्वर्गिणः [2]प्रीणयस्व ।
युगशतपरिवर्तानेवमन्योन्यकृत्यै-
र्नयतमुभयलोकानुग्रहश्लाघनीयैः ॥ ३४ ॥

राजा—भगवन् ! यथाशक्ति [3]श्रेयसे यतिष्ये ।

मारीच —वत्स, किं ते भूयः [4]प्रियमुपहरामि ।

२ राजा—[5]अतः परमपि प्रियमस्ति । [6]यदिह भगवान् प्रियं कर्तुमिच्छति तर्हीदमस्तु ।

Marica—Child, you also, accompanied by your son and wife, start for your capital, mounting the chariot of your friend Indra

King—As your reverence commands

Marica—Moreover,

May Indra be bountiful of [his] rain towards your subjects You also, performing sacrifices, please the celestials. Thus with reciprocal actions, laudable on account of the favours [conferred] on both the worlds, pass [you two] the rounds of hundreds of ages **34**

King—Your reverence, I shall strive for good according to my strength

Marica—Child, what farther good shall I present to you?

King—Is there [any] good even greater than this? If your holiness even yet [lit in this case] desires to do good, then let this be.

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१ इदं मारीचभाषणमधस्तनं राजवाक्यं च स-पुस्तके न दृश्येते. २ 'प्रीणयालम्' घ; 'भावयालम्' म. ३ 'श्रेयसि' म. ४ 'उपकरोमि' न. ५ 'अतः परमपि यदि भगवान् प्रसन्नः कर्तुमिच्छति' म. ६ 'तथाप्येतदस्तु' क.

([1]भरतवाक्यम्)

प्रवर्ततां प्रकृतिहिताय पार्थिवः
सरस्वती श्रुतमहतां [2]महीयताम् ।
ममापि च क्षपयतु नीललोहितः
पुनर्भवं परिगतशक्तिरात्मभूः ॥ ३५ ॥

(निष्क्रान्ताः सर्वे)

इति सप्तमोऽङ्कः

समाप्तमिदमभिज्ञानशाकुन्तलं नाम नाटकम्

(*The actor's speech*)

May the king exert [himself] for the good of [his] subjects. May the speech of those that are eminent in learning be honoured. And may the self-born Siva, whose power is all encompassing, put an end to my re-birth. 35

(*All go out*)

END OF SEVENTH ACT

Here ends the drama named Abhijñāna-Śakuntalā

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NOTES

ACT I

THE PROLOGUE

At the beginning of the Act we have the Prastāvanā or the Prologue, which commences with the usual benedictory stanza, after which the Sūtradhāra enters He then calls his wife, the Naṭī whom he informs of his intention of representing Kālidāsa's Śākuntala before the learned audience that has assembled In order to please the assembly the Sūtradhāra then asks his wife to sing. The song over, he cleverly suggests the entrance of Duṣyanta in pursuit of a deer and quits the stage along with his wife

अथ is often used at the beginning of Sanskrit compositions as a mark of auspiciousness It is sometimes made to serve the purpose of a Mangala when the regular one is absent This particle, along with the mystic syllable Om, is said to have emanated from the throat of Brahmā Hence their auspiciousness Note 'ओंकारश्चाथशब्दश्च द्वावेतौ ब्रह्मणः पुरा । कण्ठं भित्त्वा विनिर्यातौ तेन माङ्गलिकावुभौ ' The present अथ is probably not Kālidāsa's, but has been inserted by scribes later on अभिज्ञानशाकुन्तलम्—This is the more accurate title of the play and the one which is easily explicable, thus अभिज्ञायते अनेन इति अभिज्ञानम् that by which something is remembered, the token, which is a ring in the present case शकुन्तलामधिकृत्य कृतं नाटकं शाकुन्तलम् the drama having Śakuntalā for its subject Such forms are obtained according to 'अधिकृत्य कृते ग्रन्थे' पा 4. 3 87, which prescribes the taddhita affix अण्, that causes Vṛddhi of the first vowel of the word according to 'तद्धितेष्वचामादेः' 7. 2. 117. अभिज्ञानप्रधानं शाकुन्तलम् अभिज्ञान-शाकुन्तलम् (मध्यमपदलोपी समास) the drama which has Śakuntalā for its subject and in which the token figures prominently. अभिज्ञानशकुन्तलम् is another title It is rather a queer compound and may be explained in three ways (1) अभिज्ञानेन (अभिज्ञानेन स्मृता इत्यर्थः) शकुन्तला यस्मिन् तन्नाटकम् अभिज्ञानशकुन्तलम् the drama in which Śakuntalā is remembered by a token This gives us a व्यधिकरण बहुव्रीहि of a somewhat awkward kind (2) अभिज्ञानेन स्मृता शकुन्तला अभिज्ञानशकुन्तला (मध्यमपदलोपी समास) This word is then metaphorically identified (अभेदोपचारात्) with the drama, which tells us how Śakuntalā is remembered by the token

the upacāra or metaphor being based upon प्रतिपाद्य-प्रतिपादकभाव It is thus made an adjective of Nataka and consequently becomes neuter This way is resorted to on the authority of Bhattoji Dīksita, who on पा 4 3 87 remarks 'शारीरकं भाष्यमिति तु अभेदोपचारात्' In such a case it is wrong to dissolve the word as अभिज्ञानशकुन्तलामधिकृत्य कृतं नाटकम् शाकुन्तलम् as some do, for this means that the rule 'अधिकृत्य कृते ग्रन्थे' is resorted to, which, however, would cause Vrddhi and the resulting form would be आभिज्ञानशाकुन्तलम् (3) अभिज्ञानस्मृता शकुन्तला अभिज्ञानशकुन्तला (मध्यमपदलोपी समास)। अभिज्ञानशकुन्तला अस्ति अस्य तत् नाटकम् अभिज्ञानशकुन्तलम्। अर्शआदित्वात् अच् मत्वर्थीय। The peculiarity of this possessive termination अच् which is available according to 'अर्शआदिभ्योऽच्' पा 5 2 127, is that it causes no change in the word to which it is applied and leaves no trace of itself in that word. अभिज्ञानशकुन्तला is a third title It is explained as अभिज्ञानेन स्मृता शकुन्तला and is made applicable to the Nātaka by लक्षणा or metaphor

It is a well-known traditional custom of Sanskrit writers to begin their works with a salutation or benediction This is called मङ्गल It is credited with the power of removing obstacles and leading to safe completion the work undertaken In dramas it usually takes the form of a benedictory stanza or stanzas, which are called Nandi For the efficacy and desirability of the Mangala vide 'माङ्गलिक आचार्यो महत शास्त्रौघस्य मङ्गलार्थं वृद्धिशब्दमादित प्रयुङ्क्ते। मङ्गलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि भवन्त्यायुष्मत्पुरुषकाणि चाध्येतारश्च वृद्धियुक्ता यथा स्युरिति' Patañjali's महाभाष्य, 'ननु मङ्गलस्य समाप्तिसाधनत्वं नास्ति। मङ्गले कृतेऽपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात्। मङ्गलाभावेऽपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारादिति चेत् न। कादम्बर्यादौ विघ्नबाहुल्यात्समाप्त्यभाव। किरणावल्यादौ तु ग्रन्थाद् बहिरेव मङ्गलं कृतमतो न व्यभिचार। ननु मङ्गलस्य कर्तव्यत्वे किं प्रमाणमिति चेत्। न। शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात्। 'समाप्तिकामो मङ्गलमाचरेत्' इति श्रुते' अन्नम्भट्ट's दीपिका

Stanza 1 Construe -या स्रष्टु आद्या सृष्टि, या विधिहुत हविर्वहति, या च होत्री, ये द्वे काल विधत्त, श्रुतिविषयगुणा या विश्वं व्याप्य स्थिता, या सर्वबीजप्रकृतिरिति आहु, यया प्राणिन प्राणवन्त, ताभि प्रत्यक्षाभि अष्टाभि तनुभि प्रपन्न ईश व पातु। (स्रग्धरा)

या . सृष्टि refers to water which, according to Manu, is the first creation of the Creator Vide 'आसीदिदं तमोभूतमप्रज्ञातमलक्षणम्। अप्रतर्क्यमविज्ञेयं प्रसुप्तमिव सर्वत ॥ 5 तत स्वयम्भूर्भगवानव्यक्तो व्यञ्जयन्निदम्। महाभूतादि वृत्तौजा प्रादुरासीत्तमोनुद ॥ 6 सोऽभिध्याय शरीरात्स्वात्सिसृक्षुर्विविधा प्रजा। अप एव ससर्जादौ तासु वीर्यमवासृजत् ॥8' Ms 1 The Upanisads, however, give a different and a more scientific genesis of the world. Read 'तस्माद्वा

एतस्मादात्मन आकाश सम्भूत । आकाशाद्वायु । वायोरग्नि । अग्नेराप । अद्भ्य पृथिवी । पृथिव्या ओषधय । ओषधीभ्योऽन्नम् । अन्नात् पुरुष ।' तैत्तिरीयोपनिषत् 2 1. 'सदेव सोम्येदमग्र आसीदेकमेवाद्वितीयम् । .. तदैक्षत बहु स्यां प्रजायेय इति । तत्तेजोऽसृजत । तत्तेज ऐक्षत बहु स्यां प्रजायेयेति । तदपोऽसृजत । ता आप ऐक्षन्त बहव्य स्याम प्रजायेमहि इति । ता अन्नमसृजन्त ।' छान्दोग्य 6 2. Manū also speaks of the water being produced from fire when he comes to describe the creation after a Mahāpralaya Vide Ms 1 75–78 It may be remembered that an orthodox Pandit can always reconcile these apparently conflicting accounts of creation found in the sacred texts and establish therein his celebrated ekavākyatā या, वहति refers to the fire, one of whose main duties is to take the proffered libations to the various gods, who consequently are spoken of as 'fire-mouthed' Note 'अग्निमुखा वै देवा ' Also read ' वेदोक्तेन विधानेन मयि यद्‌ हूयते हवि । देवता, पितरश्चैव तेन तृप्ता भवन्ति वै ॥ 7 • देवता पितरश्चैव भुञ्जते मयि यद्‌ हुतम् । देवतानां पितृणां च मुखमेतदहं स्मृतम् ॥ 10' म भा आदिपर्व 7. विधिहुतम् sacrificed or presented according to the prescribed rule Such oblations alone the fire takes to the various gods. The rest are merely reduced to ashes This is the belief Hence the propriety of the adjective होत्री (one who sacrifices) refers to the sacrificer the Yajamāna, who, when initiated for the sacrifice, is, during the period of the sacrificial performance, regarded as a portion of Śiva Note 'यथा च वृत्तान्तमिमं सदोगतस्त्रिलोचनैकांशतया दुरासद । तवैव संदेशहराद्विशांपति शृणोति लोकेश तथा विधीयताम् ॥' R 3. 66 The Yajamāna is referred to by the feminine form होत्री, because the form qualifies या (तनु) द्वे . विधत्त' who two make (the divisions of) time (such as the day and the night) This refers to the sun and the moon, whose popular names, दिनकर and रजनीकर, are relevant here. Manu, however, assigns to the sun alone the task of dividing time in this way Vide 'अहोरात्रे विभजते सूर्यो मानुषदैविके । रात्रि स्वप्नाय भूतानां चेष्टायै कर्मणामह ॥ 65' Ms 1 Hence some find in this clause a specific reference to the two methods of reckoning time viz solar and lunar Thus the divisions of time meant here are, according to these people, not the day and the night, but the solar year and the lunar year, the solar month and the lunar month etc This explanation, though more scientific and ingenious, is, in our opinion, less poetical and natural and not the one intended by the poet. श्रुति गुणा (श्रुते• श्रोत्रेन्द्रियस्य विषय नाम शब्द गुण यस्या) whose (special) quality is (sound which is) the object of hearing. Sound is the province of the sense of hearing, as रूप, रस, स्पर्श and गन्ध are the provinces of senses of seeing, tasting,

touching and smelling The expression refers to Ākāśa or ether, through which sound travels and which therefore is considered to have that for its special attribute Ether of course is विभु, or all pervading, hence विश्व व्याप्य स्थिता Note 'शब्दगुणकमाकाशम्। तच्चैकं विभु नित्यं च।' तर्कसंग्रह, 'मन सृष्टिं विकुरुते चोद्यमानं सिसृक्षया। आकाशं जायते तस्मात्तस्य शब्दं गुणं विदु ॥ 75' Ms I, 'अथात्मन शब्दगुणं गुणज्ञ पदं विमानेन विगाहमान। रत्नाकरं वीक्ष्य मिथ स जायां रामाभिधानो हरिरित्युवाच ॥' R 13 1 Note that the expression विश्व व्याप्य स्थिता is clumsy विश्व व्याप्ता would have been enough Compare for similar clumsy expression 'वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी' V. 1 1 Or perhaps we may say that 'विश्व व्याप्य स्थिता' or 'रोदसी व्याप्य स्थितम्' conveys the idea that the Lord remains even after occupying the universe, somewhat similar to what we have in 'स भूमिं विश्वतो वृत्वा अत्यतिष्ठद् दशाङ्गुलम्' ऋग्वेद (पुरुषसूक्त) X 90 1 सर्वप्रकृति (सर्वेषां बीजानां प्रकृति) the prime cause or source of all seeds i e of all grains and corns This refers to the earth, because all grains and corns come from the earth For बीज in this sense vide Ku 5 15; Mk 1. 9 प्रकृति is a philosophic term, especially prominent in the Sāmkhya system, and means the prime or original cause, as opposed to विकृति, which means a product evolved therefrom. सर्व प्रकृति is also explained as सर्वेषां बीजभूता प्रकृति the original cause of all This is not good, as the earth can hardly be said to be so The presence of इति necessitates the nominative for प्रकृति, which otherwise would have been in the accusative The reading सर्वभूतप्रकृति means (1) the cause of all elements, (2) the cause of all created beings. (1) will not do, as it is not true of the earth, which, moreover, is itself an element (2) would appear to be supported by Ms 9 37 'इयं हि भूमिर्भूतानां शाश्वती योनिरुच्यते।' The Bhūtas referred to are divided into four different kingdoms Note 'नृपशाद्या जरायुजा। स्वेदजा कृमिदंशाद्या पक्षिसर्पादयोऽण्डजा। उद्भिदस्तरुगुल्माद्या' अमर यया प्राणवन्त refers to the air The tautology in this expression is removed by taking प्राणिन् in the general sense of 'beings,' and प्राणवन्त in the special sense of 'possessed of breath or life' Or प्राणवन्त should be explained as 'possessed of strength or vitality'. This latter is, however, not good for the possession of strength or vitality does not depend on air as that of breath or life does ताभि प्रपन्न—This is explained in three ways (1) who is possessed of (प्रपन्न = उपेत or युक्त) those eight perceptible forms, (2) प्रपन्न प्राप्तं आश्रितं युष्माभि सेवित इत्यर्थ. तनुभि व पातु may Īśa, (when) resorted to (by you), protect you with those eight perceptible forms, (3) तनुभि प्रपन्न प्राप्त अनुमित- अस्तीति ज्ञात इत्यर्थ.

Īśa's existence is inferred from his eight forms which are directly perceived In the first two cases प्रत्यक्षाभि serves to heighten the glory of Īśa inasmuch as it tells us that his forms, are directly perceived and thus cannot be mistaken by even dull-minded persons In the third case the प्रत्यक्षत्व of the forms serves as the basis of the अनुमान of his existence ईश (ईष्टे असौ) is Śiva, because he is the Master *par excellence*. व refers to the audience on which the benediction is pronounced.

It will be noticed that though Śiva is in this stanza described as possessed of the eight forms mentioned in the Purāṇas, those eight forms exhaust everything in the universe This means that when Kālidāsa came to write the Abhijñānaśākuntala, his mind had spiritually developed to such an extent that he looked upon the whole universe as a manifestation of the supreme deity It is interesting to contrast this state of the poet's mind with indications thereof revealed by the Nāndī stanzas of his two previous plays.

In this stanza the eight forms of Śiva are spoken of as pratyakṣa or perceptible. But according to the Naiyāyikas, Ākāśa and Vāyu are not pratyakṣa, but anumeya or inferable How then did Kālidāsa speak of them as pratyakṣa ? This difficulty is removed if we remember that the Vedāntins admit the perceptibility of both Ākāśa and Vāyu and even among the Naiyāyikas the New School recognises the perceptibility of Vāyu at any rate Read 'स्पर्शानुमेयो वायु । तथाहि—योऽयं वायौ वाति सति अनुष्णाशीतस्पर्शो भासते स्पर्शे स क्वचिदाश्रित गुणत्वाद् रूपवत् । . तस्माद्‍ प्रतीयमानस्पर्शाश्रय स वायु । ननु वायु प्रत्यक्ष प्रत्यक्षस्पर्शाश्रयत्वाद् घटवदिति नेव । उद्भूतरूपवत्त्वस्योपाधित्वात् । तस्माद् रूपरहितत्वाद् वायुरप्रत्यक्ष ।' दीपिका p 9 (B S S), 'अपाकजोऽनुष्णाशीतस्पर्शस्तु पवनो मत ॥ 42 तिर्यग्गमनवानेप ज्ञेय स्पर्शादिलिङ्गक । 43 वायुर्हि स्पर्शशब्दधृतिकम्पैरनुमीयते, विजातीयस्पर्शेन विलक्षणशब्देन तृणादीनां धृत्या शाखादीनां कम्पनेन च वायोरनुमानात् ।' मुक्तावलि 42, 43 (निर्णय॰), 'नवीनास्तु-बहिरिन्द्रियजन्य-प्रत्यक्षमात्रे न रूप कारण प्रमाणाभावात्, किन्तु चाक्षुषप्रत्यक्षे रूपं स्पार्शनप्रत्यक्ष स्पर्श. कारणमन्वयव्यतिरेकात -तस्मात् प्रभा पश्यामीतिवत् वायु स्पृशामीति प्रत्ययसंभवात् वायोरपि प्रत्यक्षत्व संभवत्येव ।' Ibid pp 245, 246 द्वैत philosophers make a distinction between भूताकाश and अव्याकृताकाश . Of these the former is capable of production (उत्पत्तिमत्) and possessed of a blue colour (नीलरूप) and is thus capable of being *perceived* by divine vision (दिव्यदृष्टिगोचर) Note ,मध्वाचार्य's अणुव्याख्यान अ II पा III अधिकरण 'भूतमप्यसितं दिव्यदृष्टिगोचरमेव तु । उत्पद्यतेऽव्याकृत तु गगन साक्षिगोचरम् ॥' On

this the सुधा observes (p 432) 'भूताकाशस्य दिव्यदृष्टिगोचरत्वाभ्युपगमात्' न्यायविवरण at the same place (अ २ पा ३ अ १) quotes पैङ्गी श्रुति ('आकाशो नीलिम्नोदेति') to the effect that आकाश is produced with the quality नीलत्व on it Also compare 'तस्मादाकाशो जायते । .. स च प्रत्यक्ष शब्दमात्रगुणकोऽवकाशहेतु नील नभ इति प्रतीते पञ्चीकरणप्रक्रियया रूपवाश्च । तस्माद्वायु । स च स्पर्शनप्रत्यक्ष । एतेनानुमेयवादनिरास' यतीन्द्रमतदीपिका pp 40, 41

References to these eight forms of Śiva are found broad-cast in literature Note *inter alia* 'अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिर्बिभ्रतो नाभिमान । सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीश ॥' M 1. 1, 'तत्राभिमाथाय समित्समिद्धं स्वमेव मूर्त्यन्तरमष्टमूर्ति । स्वयं विधाता तपस फलाना केनापि कामेन तपश्चचार॥' Ku 1 57, 'विदित वो यथा स्वार्था न मे काश्चित्प्रवृत्तय । ननु मूर्तिभिरष्टाभिरित्थंभूतोऽस्मि सूचित ॥' Ibid 6 26 'कैलासगौर वृषमारुरुक्षो पादार्पणानुग्रहपूतपृष्ठम् । अवेहि मा किङ्करमष्टमूर्ते कुम्भोदर नाम निकुम्भमित्रम् ॥' R 2 35, Śi 14 18 'अवनिपवनवनगगनदहनतपनाकिरणयजमानमयीर्मूर्तीरष्टावपि ध्यायन्ती' हर्षचरित उ 1 For the enumeration of these forms read 'सूर्यो जलं मही वायुर्वह्निराकाशमेव च । दीक्षितो ब्राह्मण सोम इत्येतास्तनव क्रमात् ॥' विष्णुपुराण 1 8, 8, 'भूमिरापोऽनलो वायुरात्मा व्योम रवि शशी । इत्यष्टौ सर्वलोकाना प्रत्यक्षा हरमूर्तय ॥' वायुपुराण, 'पृथिवी सलिलं तेजो वायुराकाशमेव च । सूर्याचन्द्रमसौ सोमयाजी चेत्यष्टमूर्तय ।' यादव, 'भूतार्कचन्द्रयज्वानो मूर्तयोऽष्टौ प्रकीर्तिता ।' 'आपोऽग्निर्यजमानोऽर्कसोमौ व्योम मही मरुत् ।', 'शर्वाय क्षितिमूर्तये नम । भवाय जलमूर्तये नम । रुद्राय वायुमूर्तये नम । भीमायाकाशमूर्तये नम । पशुपतये यजमानमूर्तये नम । महादेवाय सोममूर्तये नम । ईशानाय सूर्यमूर्तये नम । मूर्तयोऽष्टौ शिवस्यैता ।' भविष्यपुराण For the general idea in the stanza compare 'दिक्कालात्मसमैव यस्य विभुता यस्तन्न विद्योतते । यत्रामुष्य सुधीभवन्ति किरणा राशे स यासामभूत् । यस्तान्पित्तम् (तत्पित्तम् = अग्नित्तम् = अग्नि) उपास्ते योऽस्य हविर्वहे यस्तस्य जीवातवे । वोढा यद्गुणमेव मन्मथरिपोस्ता पान्तु नो मूर्तय ॥' quoted in the कुवलयानन्द as an example of एकावली

According to a famous dictum of Mātṛguptācārya the Nāndī stanza suggests the plot of the play ('आशीर्नमस्क्रियारूप श्लोक काव्यार्थसूचक । नान्दीति कथ्यते') S D and D R also speak of 'श्लोके काव्यार्थसूचने'. Looked at from that point of view the present Nāndī stanza also yields suggestions of the plot of the play Thus, या सृष्टि etc points to Śakuntalā, who was the most pre-eminent creation of the Creator; वहति etc refers to Śakuntalā's marriage with Duṣyanta according to the prescribed form and her conception, या च होत्री indicates Kaṇva, ये द्वे etc suggests the two friends, Anasūyā and Priyaṃvadā, who were aware of the time of the cessation of the curse, श्रुतिविषय etc stands for Śakuntalā as a woman whose virtues had spread through out the universe, यामाहु etc again reveals the same person as the mother of Bharata who was the support of all, यया etc. intimates

Dusyanta's return to his capital with Bharata and Śakuntalā, which event as though brought life to all his subjects; ईश. hints at Dusyanta who was also possessed of these eight forms, for, the five elements entered into the composition of his body, he was a sacrificer because he performed sacrifices and he united in him the peculiar properties of the sun and the moon owing to the peculiar nature of his lustre and also owing to his being a combined *avatār* of all the Lokapālas

Kālidāsa glorifies Śiva in the Nāndī of his three dramas and offers salutation to the same deity in the beginning of his Raghuvamśa The Meghadūta also contains respectful references to Śiva All this clearly shows that he was a devotee of Śiva, though far from being a bigoted Śaiva His description and glorification of Brahmā and Visnu in the Kumārasambhava 2 and the Raghuvamśa 10 respectively at once proclaim him to be a man of a Vedāntic or liberal turn of mind and his real creed is probably contained in Ku 7 44 ('एकैव मूर्तिर्बिभिदे त्रिधा सा सामान्यमेषा प्रथमावरत्वम् । विष्णोर्हरस्तस्य हरिः कदाचिद्वेधास्तयोस्तावपि धातुराद्यौ'), wherein he tells us that Visnu, Hara and Brahmā are manifestations of the same deity. Yet the fact that he chose Śiva to glorify and salute at the commencement of his works, when he could as well have chosen Visnu or Brahmā, is highly significant and we should probably be not far from truth if we said that Kālidāsa belonged to that type of Vedāntins who, though conscious of no difference between Visnu and Śiva, had, like Bhartrhari, a predilection for Śiva. Compare 'महेश्वरे वा जगतामधीश्वरे जनार्दने वा जगदन्तरात्मनि । तयोर्न भेदप्रतिपत्तिरस्ति मे तथापि भक्तिस्तरुणेन्दुशेखरे ॥ ' वैराग्यशतक

I. 1. 1—नान्द्यन्ते at the end of the Nāndī or the benedictory stanza For more explanation about Nāndī and for Sūtradhāra vide Appendix A. नेपथ्यम् is a word of doubtful etymology. The व्याख्यासुधा derives it from नि i.e. the eye, or नी i.e. the leader and पथ्य (' निर्णां नेत्रस्य, नेतॄणां पथ्यम् ') It means (1) the curtain, (2) dress, costume, attire, toilet or decoration ('नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रसाधनम्' अजय and ' आकल्पवेषौ नेपथ्यं प्रतिकर्म प्रसाधनम् ' अमर); (3) the tiring room or the dressing room for actors (' कुशीलवकुटुम्बस्य स्थल नेपथ्यमुच्यते '), and (4) the actor's costume or make-up which suggests him to be Rāma. etc. ('रामादिव्यञ्जको वेषो नटे नेपथ्यमुच्यते' भरत) In नेपथ्याभिमुखमवलोक्य नेपथ्य has the first sense नेपथ्यविधानम (नेपथ्यस्य वेषस्य वस्त्रस्य विधान रचना परिधानम्) the putting on or arrangement of your dress, your toilet., Here नेपथ्य has the second sense The expression यदि .सितम् is signi-

ficant It suggests that even in those early days of Kālidāsa women took frightfully long over their dress and toilet Everybody, who has to attend a social function, or to go to see a film, with lady-members of his family, knows, sometimes to his annoyance, this eternal characteristic of women! For this sense of the compound vide R 14 9 नेपथ्यविधानम् can be explained in two other ways viz. (1) the putting on or arrangement of your dress, necessary to make you look as Nati, my wife Here नेपथ्य has the fourth sense This would mean that the sentence is addressed to the person who was to play the part of the Nati and who was in the tiring room busy with his or her make-up The vocative आर्ये, which definitely means the sentence is addressed to his wife, is against this interpretation. (2) The arrangement of the tiring room, such as the dressing of the different actors, who were about to play their parts This is also not good For, it is not proper that the Sūtradhāra should expect his wife to look to these matters before formally acquainting her with the drama that he wants to represent I 1 2—अवसितम् (from अव+सो स्यति to finish) completed तावत् has no special sense here It may best be translated by the English 'just'. आगम्यताम्-The imperative in the passive voice signifies a courteous command or request I 1 4—आर्यपुत्र lit son of the respectable or worthy one (viz the father in law) This is the usual epithet with which women address or refer to their husbands in Sanskrit dramas 'गर्वेऽपि पतिर्वाच्य आर्यपुत्रेति यौवने' 'ऊढायां देवि दयिते पुमानाह प्रिया प्रति । आर्यपुत्र च जीवेश नाथ स्वाम्याह वल्लभम् ॥' नाटकलक्षणरत्नकोश 2254-2255 आर्य is defined as 'कुल शील दया दान धर्म सत्य कृतज्ञता । अद्रोह इति येष्वेतत्तानार्यान् सम्प्रचक्षते ॥' 'कर्तव्यमाचरन् कार्यमकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स वा आर्य इति स्मृत ॥' नियोग command I 1 6—अभिरूपभूयिष्ठा (1) अभिरूप-भूयिष्ठ प्रभूततमो भाग यस्या the greatest part of which is learned i e. for the most part composed of learned men For अभिरूप in the sense of learned see Manu. 3 144 Note that भूयिष्ठ, though an adjective is here taken as a noun, according to Vāmana's dictum 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ' काव्यालंकारसूत्र 5 1. 10 (विशेष्यस्य प्रतिपत्तौ जातायां विशेषणमात्रस्यैव प्रयोग) (2) अभिरूपै भूयिष्ठा बहुला crowded with or abounding in learned men. Here अभिरूप is taken as a noun according to the same dictum (3) अभिरूपा भूयिष्ठा (many) यस्याम् Here अभिरूप is a noun and भूयिष्ठ an adjective and the inversion of the order of the two words in the compound is had according 'वाहिताग्न्यादिषु' पा 2. 2 37 'प्राज्ञव्यक्तरूपाभिरूपा सुधमनीषिणो' अमर As this was the

first occasion on which the play was being acted (Compare 'नवेन नाटकेन'), the Abhirūpas probably included the Prāśnikas or judges, whose duty in ancient days it was to examine a play and make a report to the king with a view to award a prize to the author. Vide for the qualifications of these Prāśnikas Bharata's Nāṭyaśāstra 27. परिषद् (परितः सीदन्ति अस्याम्) an assembly. कालि वस्तुना the plot of which has been woven or composed by Kālidāsa I 1 7—अभिज्ञानशाकुन्तलं नामधेयं यस्य. नामधेयम् (name) is the same as नामन्. The affix धेय is added to भाग, रूप and नामन् without any change of meaning, according to the Vārtika 'भागरूपनामभ्यो धेय'. उपस्थातव्य-मस्माभि we have to wait upon with, or present, (the drama) I 1 8—तत् therefore, for the reasons contained in the previous sentences प्रतिपात्रम् (पात्रे पात्रे इति) on every character. This is an अव्ययीभाव compound obtained in the sense of वीप्सा (repetition) After आधीयताम् supply भवत्या The Sūtradhāra is here pointing out to his wife the difficulties in the way of the successful presentation of the play First, the audience was learned and would not be satisfied with anything less than a complete success Secondly, the play was by the great Kālidāsa in the representation of whose diverse situations great skill was necessary Thirdly, the drama was new. It was in fact being represented for the first time Therefore (*tat*) the Sūtradhāra asked his wife to bestow her care on all the *dramatis personae* individually (R) प्रति यत्न is translated by Williams as 'let care be applied by each to his own part (or character)'. This is not good First, after the enumeration of the difficulties a direct appeal to the Naṭī to bestow her care on every character is more natural. Secondly, with this interpretation the sentence becomes grammatically awkward We must supply some such word as नटवर्गेण or सर्वै. as the subject of आधीयताम् The sentence thus assumes the appearance of an indirect construction, which is foreign to Sanskrit Or, we must explain प्रतिपात्रम् as पात्रेण पात्रेण, which is not common use Abhirāma supplies अस्माभि and remarks 'अस्माकं यत्नाधानस्य प्राप्त काल' Thus also is bad I 1 9—सुविहित .. हास्यते (supply सौष्ठवेन) सुविहित (समीचीनतया रचित- व्यवस्थापितो वा) च असौ प्रयोग (नाटक-दर्शनं) च तस्य भाव तथा आर्यस्य=आर्येण—on account of, or owing to, the representation having been well arranged by your honour, nothing at all will be abandoned (by goodness) i e. everything will turn out well and successful. This sentence has been variously explained. The above is in our opinion the best explanation In order to under-

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stand the beauty of the passage the logical sequence of the speeche in this dialogue must be remembered The Nati enters the stage at the Sutradhara s call and asks for orders He informs her of his intention of representing Kalidasa s Śakuntala and after enumerating difficulties, asks her to take care of every character The Nati knows her husband to be an excellent manager but not liking his diffidence, which to her is clearly visible in his enumeration of difficulties, remarks that as he has so well arranged the representation, his play is bound to be a success She is here paying a compliment to her husband s skill in arranging all details of dramatic representation which he has acquired owing to his thorough knowledge of the art of scenic representation As the Sutradhara possesses प्रयोगविज्ञान he is able to have प्रयोगसुविधान That is the Nati s line of argument The Sutradhara does not agree with it He reminds her that mere knowledge will not do In fact he will not consider himself learned, though he knows he is, until the learned are satisfied with his representation The Nati as a Hindu wife does not want to proceed further with the argument, but apparently shows her agreement with the view of her husband and asks what is the next thing to do Other interpretations are 'by reason of your honour s good assignment of the parts of the play (to the several actors) i e by reason of your skill in casting the characters (Katavema, preferred by Williams) 'by reason of (our) good acting (Candrasekhara) परिहास्यते is pass fu of हा with परि to abandon न हास्यते is idiomatic for 'nothing at all will be wanting Properly we must supply some such agent as सौष्ठवेण or चारुतया for परिहास्यते Another way of explaining this without supplying सौष्ठवेण or चारुतया is to take आर्यस्य = आर्येण, for a genitive can generally be used for any other case, according to 'षष्ठी शेषे' पा 2 3 50 Thus आर्येण किमपि न परिहास्यते nothing at all will be lost by your honour i e. your reputation etc, will by no means suffer i e the performance will be a complete success

1 1 11—भूतार्थम् something which has happened, which is a fact, the truth. The Sutradhara means to say that the lady does not know the truth in such matters and is merely led away by the glare of his learning

Stanza 2 Construe—विदुषां परितोषात् आ, प्रयोगविज्ञान साधु न मन्ये। बलवत् शिक्षितानामपि चेतः आत्मनि अप्रत्ययम् [अस्ति] । (आर्या)

परितोषात् आ—The preposition आ is used to express the limit inceptive (अभिविधि), or in the sense of 'from' and also the limit

exclusive or conclusive (मर्यादा), or in the sense of 'till,' 'as far as,' and in both cases governs the ablative case, *e g* 'आ मूलाच्छ्रोतुमिच्छामि' *infra* (i 24 59) and 'आ कैलासात्' Me 11. Sometimes आ in the two above senses forms an अव्ययीभाव compound, according to 'आङ् मर्यादाभिविध्यो' पा 2 1. 13, when joined to a noun; *e g.* आजन्म from the birth, आमरणम् till death In the present case आ is a कर्मप्रवचनीय, governing the ablative and denotes मर्यादा विज्ञानम् the special or excellent (वि) knowledge (which, O Natī, has struck you so much and which you think would give me success) बलवत् शिक्षितानाम् of the highly educated, or very well instructed बलवत् is an adverb It is a mistake to take it as an adjective to चेत, as some do. Its use as an adjective is not Kālidāsian The poet is fond of using it as an adverb As such it occurs five times in the Śākuntala, thrice in the Vikramorvaśīya and twice in the Mālavikāgnimitra As an adverb बलवत् is also found in Ku 3. 69 Besides बलवत् चेत' does not sound good Sanskrit Another way of taking it, even as an adverb, is आत्मनि बलवत् अप्रत्ययम् highly diffident of itself. But this is not quite so good, न विद्यते प्रत्यय (confidence) यस्य तत् अप्रत्ययम्. The word शिक्षित, though of common occurrence, deserves to be once noted It is the past pass part of शिक्ष् to learn (विद्योपादाने) शिक्षित thus means 'learnt' *e. g* शिक्षितोऽयं ग्रन्थ शिक्ष् does *not* mean to teach. शिक्षित in the sense of 'learned or 'taught' is therefore obtained in the following way Take शिक्षित in the sense of a noun viz शिक्षणम्, according to 'नपुंसके भावे क्त' पा. 3. 3. 114 (क्लीबत्वविशिष्टे भावे कालसामान्ये क्त स्यात् । जल्पितम् । शयितम् । हसितम् । सि. कौ). Then शिक्षितमस्ति अस्य स शिक्षित, by the addition of the possessive termination अच् according to 'अर्शआदिभ्य अच्' पा 5 2 127. Thus शिक्षित comes to mean one who has had education, learned Yet शिक्षित is an adjective and it is to be understood as a noun, as in the present case, according to Vāmana's famous dictum already noted It may be remembered that this stanza contains a poetic defect called अविमृष्टविधेयांश, which consists in not giving proper importance to the predicative portion in the sentence (अविमृष्ट प्राधान्येनानिर्दिष्ट विधेयांश यत्र) It is, for example, the privilege of the predicate to be heralded by the subject and when an author ungraciously uses it before the subject, he perpetrates this defect Note 'अनुवाद्यमनुक्त्वैव न विधेयमुदीरयेत् । न ह्यलब्धास्पदं किंचित् कुत्रचित् प्रतितिष्ठति' Here the predicate अप्रत्ययम् is used before the subject चेत. Hence the defect, which is removed if we emend the text as 'स्वास्मिन् प्रत्येति नो चेत' The figure in the stanza is अर्थान्तरन्यास for which vide Appendix—B It is interesting to con-

trast the Sutradhāra's diffidence of his abilities with the Naṭī's confidence of success (R) The audience must have found the attitude of the two very pleasing

I 2 1—एवं नु इदम् Is it so? नु has an interrogative force and implies some doubt on the Naṭī's part regarding the statement which her husband has so gravely made. She, however, does not want to argue with him and cuts matters short by asking what is next to do. Really, the Sutradhara's general proposition does not represent the whole truth Like all proverbs, it contains only half its portion. One may say, the more a man knows, the more confident he grows of his powers Kalidasa probably suggests this by putting the significant नु in the lady's otherwise perfect question of appeal 1 2 2—न विद्यते अन्तरम् (delay) यस्य तत् अनन्तरम् । तच्च तत् करणीयम् something which is to be done without delay Or न विद्यते अन्तरं यस्मिन् कर्मणि यथा तथा अनन्तरम् । अनन्तरं करणीयम् । सुप्सुपेति समास I 2 3—श्रुतिप्रसादनतः श्रुत्योः कर्णयोः प्रसादनं सुखजननं तस्मात् than pleasing the ears तस् is added in the sense of the ablative Note that अन्य along with आरात् इतर, ऋते and others governs the ablative, according to 'अन्यारादितरर्तेदिक्शब्दाञ्चूत्तरपदाजाहियुक्ते' पा 2 3 29 I 3 4—अधिकृत्य with reference to, concerning, having made the subject I 3 6—ननु conveys a very gentle rebuke and may best be translated by 'why' The Sutradhāra means to say that the Naṭī ought to know that she should sing with reference to the summer which had just set in. अचिरप्रवृत्तम् which has recently set in or commenced उपभोगक्षमम् suited to enjoyments

Stanza 3 Construe —दिवसाः सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः प्रच्छायसुलभनिद्राः परिणामरमणीयाः [च वर्तन्ते] । (आर्या)

सुभगः सलिले अवगाहः येषु wherein a plunge or immersion in water is delightful पाटलानां संसर्गेण सुरभिः वनस्य or वने वातः येषु wherein the sylvan breeze is fragrant owing to contact with Patala flowers प्रकृष्टा छाया येषु ते प्रच्छायाः (प्रदेशाः) । तेषु सुलभा निद्रा येषु wherein sleep is easily obtained in thickly-shaded places Note that प्रच्छाय is really an adjective and is used as a noun according to Vamana's 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ.' परिणामे रमणीयाः delightful or charming towards their close परिणामः रमणीयः येषाम् (whose close is charming) would also do Here the inversion of the two words in the compound is to be accounted for by 'वाहिताग्न्यादिषु' पा 2 2 37. For the general idea in this stanza compare 'प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः सदावगाहक्षतवारिसंचयः । दिनान्तरम्योऽभ्युपशान्तमन्मथो निदाघकालः समुपागतः प्रिये'

Rs I 1; also विद्धशालभञ्जिका 4. 2. The stanza explains how the season is upabhogaksama by pointing out its upabhogya characteristics (R) Out of four such characteristics, here pointed out, three would appeal to almost every one. In summer we like a dip in cool water, either in a well, a river or the sea, or a swimming pool, we are overcome by sleep in shady places in the afternoons and find the evenings delightful Fragrant sylvan breezes are not matters of common experience, but the pleasant smell of flowering creepers in the gardens is experienced by many

Stanza 4 Construe —दयमाना प्रमदाः भ्रमरैः ईषदीषच्चुम्बितानि सुकुमारकेसरशिखानि शिरीषकुसुमानि अवतंसयन्ति। (आर्याभेदः उद्गाथा गीतिर्वा नाम)

प्रमदा means a woman in the exuberance of youth (प्रकृष्टः मदः यस्याः). दयमाना taking pity, showing kindness Here kindness is to be shown by handling the flowers in a gentle manner One would perhaps expect youthful women, fond of decoration, to use the flowers roughly. But the women, of whom the Natī sings, were no vandals This is indicated by the use of the significant adjective दयमानाः The adjective also shows that the ladies possessed well developed æsthetic sense The Śirīsa is the most delicate of Sanskrit flowers· Not merely the women but also the bees had consideration for these Śirīsa flowers; for they kissed them only very gently (ईषदीषत् lit very slightly) सुकुमारा केसराणां शिखा येषां तानि the tips of whose filaments are very delicate As a matter of fact not merely the tips, but the filaments in their entirety are delicate From this point of view सुकुमारा केसराणि एव शिखा येषां (whose crests in the form of filaments are very delicate) would perhaps be better Note that the construction may be improved a little by taking सुकुमारकेसरशिखानि (अत एव) भ्रमरैः etc अवतंसयन्ति (use as ear-ornaments) is a den verb from अवतंस an ear-ornament Kālidāsa often describes his women as decorating themselves with Śirīsa flowers We shall have proof of this in our play Also vide R. 18, 48, 61, Me 67, Rs 2 18 His women at the same time are compassionate towards trees Śakuntalā for example would not pluck foliage from trees, though fond of decoration Note Ku. 2 41, R. 16, 19. Williams translates दयमाना by 'loving or amorous'. This is not correct, as the word does not possess that sense The difference between the discriptions of the summer as given by the Sūtradhāra and the Natī is noticeable The Sūtradhāra refers to manly enjoyments such as swimming and sylvan parties, while the Natī mentions a point, so beloved of women viz. toilet and decoration.

1 4 1–रागे बद्धा चित्तवृत्तय येन which fixed (all) the functions of its mind on the melody The audience liked the song so much that it forgot to exercise any other sense-organ except that of hearing Hence it appeared that it had centred all these functions on the melodious song Perhaps a better way of dissolving this compound would be रागेण बद्धा (bound captured) चित्तवृत्तय यस्य आलिखित इव as though drawn in a picture The audience listened motionless to the enchanting song Hence the fancy 1 4 3—सर्वत on all sides, wherever I cast my glance रङ्ग means primarily the stage, the theatre, then the assembly gathered there, the audience प्रकरणम् , आश्रित्य resorting to which Prakarana प्रकरण is a variety of dramatic composition (rupaka) and includes such pieces as the Mrcchakatika, the Malatimadhava etc It is different from a Nataka like the Śākuntala etc The poet uses the word Prakarana purposely It shows how completely the Sutradhara, under the influence of the Nati's enchanting song, had forgotten his own words, which referred to a Nātaka that was to be put on the stage 1 4. 4—ननु has the sense of gentle rebuke again आर्यमिश्रै —Supply भवद्भि Both आर्य (worthy) and मिश्र (honourable) are epithets or titles of respect आर्य is usually prefixed e g आर्यचाणक्य, आर्यगणदास etc मिश्र is generally suffixed and is always used in the plural e g मण्डनमिश्रा वाचस्पतिमिश्रा etc. Jagaddhara in his commentary on the Mālatimadhava paraphrases मिश्र by 'वेदान्तविद्', while Prthvidhara in his commentary on the Mrcchakatika renders it by 'अभ्यस्तगुरुशास्त्र '. Both these terms as also the plural serve to intensify the sense of respect which the Nati feels for her husband आज्ञप्तम् is a polite equivalent for the ordinary कथितम् 1 4. 5—प्रयोगे अधिक्रियताम् should be selected, or taken up, for acting or representation 1 4 6—सम्यगनुबोधितोऽस्मि I am well reminded. This shows how completely he had forgotten himself He himself acknowledges it

Stanza 5 Construe —अस्मि तव हारिणा गीतरागेण, सारङ्गेण एष राजा दुष्यन्त इव, प्रसभ हृत 1 (अनुष्टुभ्)

अस्मि is an indeclinable in the sense of अहम्. हारिणा captivating, ravishing, alluring गीतरागेण by the melody of your song प्रसभम् (adv) forcibly प्रसह्य भाव: विचार्य यस्मिन् कर्मणि यथा तथा. अतिरंहसा–अति अतिशयित रह वेग यस्य तेन of extreme or great velocity or speed एष— With this the Sūtradhara points to that part of the stage from which Dusyanta is to enter सारङ्ग, a spotted antelope. सार (spotted) अङ्ग यस्य The Sandhi is peculiar and is known as पररूप It is obtained

only when सारङ्ग means an animal or a bird In other cases (e g. when the word means a sage) we get the regular साराङ्ग This we have according to the Vārtika 'शकन्ध्वादिषु पररूपं वाच्यम्' - (सारङ्गः पशुपक्षिणोः । साराङ्गोऽन्यः । सि. कौ) The expression गीतरागेण सारङ्गेण suggests the name of the musical mode (राग), called सारङ्ग. It would thus appear that the Naṭī sang this stanza in सारङ्ग-राग The musical राग is thus defined योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषित । रञ्जको जनचित्तानां स रागः कथितो बुधैः ॥' संगीतरत्नाकर अ 2

निष्क्रान्तौ go out of the stage, exit Either say नटी च सूत्रधारश्च निष्क्रान्तौ, or simply अभिनेतारौ जनौ निष्क्रान्तौ. प्रस्तावना is the Introduction or Prologue Vide Appendix A for definition.

The dramatic purpose of an Introduction is briefly to introduce the poet and the play and to prepare the audience for witnessing the piece to follow Before the play actually starts, the audience generally becomes very impatient and sometimes rowdy and there is a lot of noise created in the theatre The Prastāvanā must be able to quiet the audience and capture its attention This is the most perfect and natural of Kālidāsa's Prastāvanās. The idea of making the Naṭī sing is very happy and admirably serves the purpose of silencing the audience Even while the assembly is under the influence of the Naṭī's enchanting melody, Dusyanta enters and the play starts The way in which Dusyanta is introduced is also very natural There is a tinge of unnaturalness in the cry of the Apsarases being heard just after the Sūtradhāra's request to the audience in the Vikramorvaśīyam The Prastavanā to that play thus ranks lower in the order of merit The Prastāvanā again should be short, Some dramatists make it unnaturally long by introducing all kinds of discussions in it. A long-drawn Prastāvanā tires the audience, which has a right to say that it has assembled to witness the drama and not to listen to the views of the poet on sundry matters, or to hear an exaggerated account of his greatness and learning Kālidāsa's Prastāvanās are all short.

This Prastāvanā is further suggestive of the poet's mature mind and well-established reputation His Mālavikāgnimitra was exhibited on the occasion of a spring-festival, when there would be no dearth of audience even for a second-rate dramatist. Besides there, he had to establish his claim to be heard by plainly telling his audience that everything old is by no means gold In the Vikramorvaśīyam the-

Sūtradhāra has, more or less helplessly, to appeal to the assembly to be attentive for one reason or another. Both in the Mālavikāgnimitra and the Vikramorvaśīyam the poet makes reference to former dramatists, which shows that he then suffered from some kind of inferiority complex. But here he finds no necessity of doing so, because he has now well established his reputation as a dramatist. The very name of Kālidāsa is enough to attract a large, and what is more important, a learned assembly and the Sūtradhāra's anxiety is, not how to secure a patient hearing, but how to represent adequately a new play of Kālidāsa and to please the learned. The poet now no longer appears to be hankering after the applause of the listening audience. To him the satisfaction of the learned few has now become more important. This state of mind one attains only when, after diving deep into human affairs, one comes to realise the bhūtārtha. Kālidāsa seems to have done so when he wrote his Śākuntala.

THE MAIN SCENE

King Dusyanta of Hastināpura is out hunting. His fancy is caught by a certain antelope in pursuit of which he wanders far from his army and arrives near the precincts of Kanva's hermitage. When about to kill the antelope with an arrow, he is prevented from doing so by three ascetics, who tell him that the animal belongs to the hermitage and deserves not to be killed. The king respects the holy men's desires and receives from them invitation to go to the hermitage and experience their hospitality. On inquiry he learns that the great sage Kanva is not at home, but that having appointed his daughter Śakuntalā to receive the guests, has gone to Somatīrtha to pacify her adverse fate. The king accepts the invitation and proceeds towards the hermitage. Alighting at a distance from his chariot, he removes his royal raiment and prepares to enter the sacred place when his right arm begins to throb, thus leaving him in suspense as to what it may mean.

Three young girls now make their appearance, engaged in watering trees, and one of them the king recognises to be Śakuntalā. He is struck at their beauty and especially at that of Kanva's daughter. Remaining concealed behind the trees, he watches their actions and hears their conversation. Admiration of Sakuntala's beauty now develops into love for her. At this time a bee attacks her face and the delicate girl becomes so alarmed at the assault that she cries out

for help The king takes advantage of this opportunity to introduce himself and drives away the impudent bee that was hovering round Śakuntalā's face From inquiries made with Anasūyā and Priyamvadā, Śakuntalā's two friends, Dusyanta finds out that she is really the daughter of Viśvāmitra and Menakā, that Kanva is merely her foster-father and that it is his intention to marry her to a suitable husband This confirms the king's passion for her In the meanwhile Śakuntalā is also struck at the king's appearance and readily falls in love with him And both the lovers manifest their feelings so clearly as to be easily observed by the two friends

At this time an elephant, frightened at the unusual sight of the king's chariot, enters the penance-grove and causes great commotion among the residents This unsettles the girls, who repair to the hermitage, leaving the king, now not at all eager to return to his capital]

1. 5 2—ततः in ततः प्रविशति does not seem to possess any special significance It is really a formal stereotyped part of such stage-directions We may however explain it as 'when the curtain goes up' ततः = नेपथ्यापगमनानन्तरम् मृगं आशु अनुसरति असौ मृगानुसारी closely following a deer शरेण सहितः सशरः। सशरश्च असौ चापश्च सशरचापः। स हस्तयोः यस्य Or सशरं चापं ययोः तौ सशरचापौ। तादृशौ हस्तौ यस्य सूत is really the son of a Kṣatriya by a Brāhmana girl. His profession was that of a charioteer Hence Sūta comes to mean a charioteer Note 'क्षत्रियाद्विप्रकन्यायां सूतो भवति जातितः।' Ms 10 11, 'सूतानामश्वसारथ्यम्' Ibid 10 47 1. 5 3—The Sūta, according to Bharata's canon, should always address his master as आयुष्मन् long lived one 'आयुष्मन्निति वाच्यस्तु रथी सूतेन सर्वदा।' नाट्यशास्त्र 17 74 This was probably so because the charioteer was generally an old experienced servant and as such was justified in looking upon the young warrior as his child, at whose hands he rightly deserved respect Sometimes, he served successive monarchs. Sumantra, for example, was properly the charioteer of Daśaratha But he did service to Rāma and also to the son of Lakṣmana 'Long-lived one' was further a specially appropriate form of address to those, who always stood in imminent danger of their life And the warriors' safety often depended on their charioteers' skill

Stanza 6 Construe —कृष्णसारे अधिज्यकार्मुके त्वयि च चक्षुः ददत् [अहं] मृगानुसारिणं साक्षात् पिनाकिनं पश्यामि इव। (अनुष्टुभ्)

कृष्णसारे on the black and spotted antelope ; कृष्णश्चासौ सारश्च This कर्मधारय compound is formed according to 'वर्णो वर्णेन' पा 2 1 69 (समानाधिकरणेन वर्णवाचिना वर्णवाचि समस्यते । कृष्णसारङ्ग । सारङ्गश्चित्रमृगः) सार or शार means spotted, motled variegated Read 'शार शबलयोः' रभस अधिरुढ ज्यामधिज्यम् (प्रादिसमास)। अधिरूढा ज्या येन तद् इति वा (बहुव्रीहि)। ज्यया प्रसरति तत् कार्मुकम् । अधिज्यं कार्मुकं यस्य पिनाकी is Śiva, because the name of his bow is Pinaka Great warriors had special names for their bows Viṣṇu's bow is known as Śarnga Arjuna's Gandiva. The reference is to the story of the destruction of the gods sacrifice by Śiva. The gods once performed a sacrifice but not understanding properly Śiva's greatness did not offer him a portion therein Śiva grew indignant, took his bow and presented himself to where the gods were performing With a terrible arrow he struck the Yajña at heart, who assuming the form of a deer, flew into the sky followed by Śiva. Vide म भा सौप्तिकपर्व 18 ता वै रुद्रमजानन्तो याथातथ्येन देवता । नाकल्पयन्त देवस्य स्थाणोर्भागं नराधिप 3 ततः क्रुद्धो महादेवस्तदुपादाय कार्मुकम् । आजगामाथ तत्रैव यत्र देवाः समीजिरे ॥ 8 ततः स यज्ञं विव्याध रौद्रेण हृदि पत्रिणा । अपक्रान्तस्ततो यज्ञो मृगो भूत्वा सपावकः ॥ 13 स तु तेनैव रूपेण दिवं प्राप्य व्यराजत । अन्वीयमानो रुद्रेण युधिष्ठिर नभस्तले ॥ 14 The same story, in somewhat a different form, occurs again, in Śantiparvan 289 from which we know that Śiva was once sitting at ease with his wife on a peak of mount Meru waited upon by gods and demi gods sages and demons etc In the meanwhile Dakṣa was performing his celebrated horse sacrifice and invited all the gods except Śiva. When they all started in their aerial cars Umā asked her husband why he was not going Śiva told her that the gods had not ordained him a share in sacrifices Umā observed she was exceedingly grieved to see that a great unconquerable and unassailable god like Śiva should be denied a share in sacrifices Śiva understood what was passing in her mind, resorted to his yogic powers and destroyed the sacrifice by means of *his followers* The Yajña then became a deer and flew into the sky Śiva followed him with a bow and an arrow Note 'ततः स यज्ञो दृश्ये वध्यमानः समन्ततः ॥ 35 आस्थाय मृगरूपं वै खमेवाभ्यगमत्तदा । तं तु यज्ञं तथारूपं गच्छन्तमुपलभ्य सः । 36 धनुरादाय बाणेन तदान्वसरत प्रभुः । 37 Adhyaya 290 of the same *Parvan* again relates how the same Yajña of Dakṣa was decapitated by Vīrabhadra whom Śiva had created from his mouth Vide also Vayupurana *30 156-15* for a similar version Compare 'तत्रस्थसमुपवेशोत्कृष्टभीतम्य विक्षिप्य दाक्षायणीरादरे धनुः । विद्रुतस्य हरिणीत्यनुसारिणा येन बाणमसृजद् वृषध्वजः ॥ *R. 11 44* Mythology knows of another famous

occasion on which Śiva had followed a deer with his dreadful bow Brahmā was once tempted to entertain an incestuous passion for his daughter Sandhyā who, becoming ashamed of his intention, assumed the form of a doe Brahmā thereupon became a deer and followed her Śiva, on seeing this, shot an arrow from his dreadful Pināka bow and cut off the head of Brahmā, who remained suspended in the sky in the form of the constellation Mṛgaśiras or the Orion, and the arrow of Śiva became the constellation Ārdrā, which always chases it Vide 'प्रजानाथं नाथ प्रसभमभिकं स्वां दुहितरं गतं रोहिद्भूतां रिरमयिषुमृष्यस्य वपुषा। धनुष्पाणेर्यातं दिवमपि सपत्राकृतममुं त्रसन्तं तेऽद्यापि त्यजति न मृगव्याधरभसः॥' महिम्नस्तोत्र 22 The figure is उत्प्रेक्षा

Stanza 7 Construe —पश्य [अय पुनः इदानीमपि] अनुपतति स्यन्दने ग्रीवाभङ्गाभिरामं [यथा स्यात्तथा] मुहुः बद्धदृष्टिः [सन्], शरपतनभयात् पश्चार्धेन पूर्वकायं भूयसा प्रविष्टः [सन्], श्रमविवृतमुखभ्रंशिभिः अर्धावलीढैः दर्भैः कीर्णवर्त्मा [सन्], उदग्रप्लुतत्वात् वियति बहुतरम् उर्व्यां [तु] स्तोकं प्रयाति। (स्रग्धरा)

पश्य has the whole sentence as its object इदानीमपि—The force of अपि in this The antelope had already covered a long distance, even while it was being hotly pursued by the king Still it showed no signs of fatigue or exhaustion This could be seen from the fact that it was 'इदानीमपि' running so fast This was certainly surprising, अनुपतति closely following स्यन्दते धावति इति स्यन्दन a chariot ग्रीवाया भङ्गः- तेन अभिरामं यथा स्यात् तथा This is an adverb and qualifies the दृष्टिबन्धक्रिया in बद्धदृष्टिः. The stag was running fast and the chariot was closely following him In order to judge how far the chariot had arrived, the stag was repeatedly fixing his gaze on the chariot with the turn (भङ्ग) of his neck This made him appear very graceful The propriety of बद्ध (riveted, fixed) is that it was not merely a casual glance that the stag was casting at the pursuing chariot, but that it was steadfastly looking at it now and then The very life of the stag depended on the distance that he would be able to maintain between him and the chariot Consequently he had occasionally to fix his gaze very carefully on the chariot in order not to allow it to come within dangerous neighbourhood बद्धदृष्टि is therefore better than दत्तदृष्टि, which is rather tame शरपतन . प्रविष्ट. mostly entering the forepart of his body with the hinder half. It is on the hinder half thot the arrow would fall The deer, therefore, had mostly withdrawn it through fear into the forepar Really the construction should be मृगेण पश्चार्धं पूर्वकायं प्रवेशित But the poet identifies the deer with the

hinder half and then uses जमदे स्वर्णे तृतीया (R) अपरधाग़ो जघंय पश्चार्ध, according to the Vartika अपरस्यार्द्धे पश्चभावो वक्तव्य पूर्वं कायस्य पूर्वकाय This is obtained according to 'पूर्वापराधरोत्तरमेकदेशिनैकाधिकरणे' पा 2 2 1 (अवयविना सह पूर्वादय समस्यन्ते एकत्वसंख्याविशिष्टश्चेदवयवी । षष्ठीसमासापवाद । पूर्वं कायस्य पूर्वकाय । अपरकाय । सि कौ) जीर्णे वर्त्म येन स शीर्णवर्त्मा who strewed his track This is technically called a सापेक्ष समास for the sense of the compound is not complete the expectancy (अपेक्षा) as to what he strewed his track with remaining unsatisfied The same fact is differently expressed by saying that the compound is faulty, inasmuch as दर्भ is construed with शीर्ण which is only a part of the compound Properly we should have दर्भैर्कीर्णवर्त्मा The stock example of such sapeksa compounds is देवदत्तस्य गुरुकुलम्, where देवदत्तस्य is construed only with गुरु Language however, allows such compounds in spite of their technical defect (सापेक्षत्वेऽपि) for, as is argued, the word fulfilling the expectancy is easily understood (गमकत्वात्) उदग्रप्लुतत्वात् owing to his lofty or high boundings The deer jumped high into the sky, just touched the earth for a second and jumped again Thus he appeared to travel more in the sky than on earth (R) उर्वी the earth This stanza is a beautiful example of स्वभावोक्ति It has been quoted in K. P 4 as an example of भयानकरस

I 7 1—अनुपतत एव मे—This should be understood as the usual षष्ठी, or better as अनादरे षष्ठी The king means to say He was just within my sight I am closely following him Yet inspite of this I can see him now only with difficulty How is this? (R) I 7 2—उद्घात (उद्+हन् to go) an upward shock उद्घातिनी (the ground) which possesses I a causes upward shocks hence uneven or rugged रश्मिसंयमनात् by drawing in (lit curbing) the reins मन्दीकृत slackened Dissolve this as न मन्द अमन्द । अमन्द मन्द कृत मन्दीकृत This is technically known as a च्वि form, which is obtained when a certain thing which is not some other thing, is metaphorically looked upon as having become that other thing, according to 'कृभ्वस्तियोगे सम्पद्यकर्तरि च्वि' पा 5 4 50 and (वार्तिक) 'अभूततद्भाव इति वक्तव्यम्' (विकारात्मतां प्राप्नुवत्यां प्रकृतौ वर्तमानाद् विकारशब्दात् ('तस्य प्रकृतौ वर्तमानस्य गौण्या वृत्त्या स्पृष्टाद्देरुदाहरण) स्यात् च्विर्वा स्यात् करोत्यादिभिर्योगे । अकृष्ण कृष्ण सम्पद्यते, त करोति कृष्णीकरोति । नदीभवति । गङ्गीस्यात् । दोषाभूतमह । दिवाभूता रात्रि । सि कौ) This technical use of च्वि is best illustrated by Kalidasa's अमु पुर पश्यसि देवदारु पुत्रीकृतोऽसौ वृषभध्वजेन। R 2 36, where we know that the tree, though not really a son of Siva, is accepted by Śiva as such Hence च्वि is there appropriately used In fact, as pointed out by Nāgeśa in his Śekhara,

the real province of चित्र is there where we have a metaphorical use of the word c g 'पयोधरीभूतचतुःसमुद्राम्' R 2 3 The student should remember this point well, as it is not understood by many people But in literature we often come across examples where चित्र is not used in the strict sense of अमृततद्भाव This must be classed as poetical licence The present मन्दीकृत does not possess the strict चित्र sense For the speed of the chariot was really slackened and there was no such thing as the really 'not slackened' speed being looked upon as 'slackened' We shall again meet with this loose use of चित्र, विप्रकृष्टम् अन्तर यस्य whose distance or interval is excessive or very long I 7. 3—समे स्थिते by you who are on level ground The genitive is used in the sense of the instrumental I 7 4–दुरासद (दु रतेन आसादयितुं शक्यौ) difficult to be overtaken or caught While the charioteer was just explaining to his master the reason why the deer had advanced to a long distance, the chariot was moving on, and, actually covering the entire rugged ground, came to a level place Hence the Sūta says 'samprati' I 7 5—अभीषव the reins The word is either अभीषु or अभीशु (m) I 7 6—यथाज्ञापयति आयुष्मान्—supply नदू अनन्तरमेव क्रियते रथवेगं निरूप्य gesticulating the speed of the chariot It was not possible to represent on the stage a chariot in full speed, even if we were to suppose that one was actually brought The business of showing to the audience that the chariot was moving fast was therefore left to certain gesticulations on the part of the charioteer रथवेगं निरूप्य thus really means 'having gone through the necessary gesticulations in order to create an impression of the speed of the chariot' नाटयति (I 9 1), निरूपयति (I 13 7) and रूपयति (I 17 10, I 22. 4 and I 24 39), occurring below, are to be similarly explained

Stanza 8 Construe —रश्मिषु मुक्तेषु [सत्सु] अमी रथ्या निरायतपूर्वकाया, निष्कम्पचामरशिखा, निभृतोर्ध्वकर्णा आत्मोद्धतै रजोभिरपि अलङ्घनीया [सन्त] मृगजवाक्षमया इव धावन्ति । (वसन्ततिलका)

रश्मि (the reins) is the same as अभीषु above or प्रग्रह below (I 15 4) नितराम् आयत पूर्वकाय येषाम् the fore-part of whose bodies is fully stretched out This is a characteristic position of horses when they run at full speed निष्कम्पा चामराणा शिखा येषाम् The Cāmara or chowrie was made of the white bushy tail of the Camarī or Yak and was placed as an ornament between the ears of the horse As the horses ran with great velocity the Cāmaras lost their play

and became quiverless, like a flag borne rapidly against the wind Compare चित्रन्यस्तमिवाचलं हयशिरस्यायामवच्चामरम् ।' V 1 4 निभृता ऊर्ध्वा कर्णा येषाम् A horse s ears are always inclined upwards They never droop down like those of an ox or a donkey What this compound means is that they were motionless *and* erect Perhaps the compound could be better solved as निभृत यथा स्यात्तथा ऊर्ध्वा etc The ears are generally ऊर्ध्व, but now they were steadily so Williams explains निभृत as 'bent backwards and remarks 'The ears of a horse while running at full speed would be not only erect, but probably bent backwards so as to present the least resistance to the wind' This is good reasoning but निभृत hardly means 'bent backwards' आत्मोद्धतै र्नीया –We must suppose that the wind was favourable i e blowing from behind Yet even the dust raised by the horses could not overtake them What of others? This means that they were running faster than the wind (R) It will be noticed that in construing the stanza we have shifted अपि from its place and put it after रजोभि Even in its own place it makes excellent sense The idea then is What of the dust raised by the rims of the wheels etc That of course, was left far behind For, the dust raised by even themselves could not overtake the horses For similar idea note 'दूरे प्रणेता हृतनादमुच्चकै प्रणादितं वेगवशुपयन्ति। आत्मीयमार्ग-क्षतधान्त्रिमें हिंसरजश्च यान्ति नधादिवाग्रवत्॥ Śi 12 19 मृग क्षयमेन as though out of impatience at, or intolerance of (असया) the speed of the deer This supplies a poetical reason as to why the horses ran so speedily रथ्या horses, according to तद्वहति रथयुगप्रासङ्गम् ' पा 4 I 76 (रथं वहति रथ्य । युग्य । वसानां दमनकाले स्कन्धे यः काष्ठमासज्यते स प्रासङ्ग । तं वहति प्रासङ्ग्य । सि कौ)

I 8 1—पश्यन् shows the king fully agrees with what the charioteer says, regarding the impatience of the horses at the deer's speed हरित (acc plu) the horses of the sun हरीन् the horses of Indra. अतीत्य surpassing H s horses appeared to the king to surpass those of the sun and Indra In the Rgveda हरी, हर्य and हरित are often used to designate the horses of Indra, while the sun s horses are referred to by हरित The Nighantu again, while enumerating the different vehicles of the gods, says 'हरी इन्द्रस्य, हरित आदित्यस्य 1 15 Indra thus is called हरिहय, हरिवाहन or हरियोजन, while the sun is known as हरिदश्व Another way of explaining the line is to take हरित as genitive in the sense of सूर्यस्य and च in the sense of अपि This means 'surpassing even the

horses of the sun' A third way is to take हरित् as an adjective, meaning 'green' and च=अपि again Thus the sense is 'surpassing even the green horses' *i e* the sun's horses whose colour is green. It will be seen that in view of the specialised sense of हरित् and हरि, the first explanation is to be preferred It should be noted that, अतीत्य वर्तन्ते is a clumsy expression अतियन्ति would have been enough Then again, reference to the horses of the sun and Indra by their Vedic technical names makes the sentence extremely pedantic We wonder how many of Kālidāsa's audience could have understood the exact reference Owing to its clumsiness and pedanticism the sentence appears to be absolutely un-Kālidāsian तथा हि to explain the same in detail The following stanza justifies the hyperbole indulged in the preceding line

Stanza 9 Construe—यद् आलोके सूक्ष्मं तत् सहसा विपुलतां व्रजति, यद् अद्धा विच्छिन्नं तत् कृतसंधानमिव भवति, यत् प्रकृत्या वक्रं तदपि नयनयोः समरेखं [भवति] रथजवात् मे क्षणमपि किंचित् दूरे न पार्श्वे न । (शिखरिणी)

The stanza contains a good description of the phenomena observed by a traveller in a fast-moving conveyance such as a modern mail or express train with its speed of a mile a minute The first line describes what is observed when the conveyance is approaching an object from a distance, while the second and third lines refer to objects from which we are moving away, but towards which we are still looking. The fourth line describes the general effect of the great speed आलोके सूक्ष्मं minute to sight or view. An object appeared minute owing to the great distance In a moment the distance was covered and suddenly the object attained magnitude (विपुलता) Such was the speed of the chariot अद्धा really 'अद्धा प्रत्यक्षमत्यथो' वैजयन्ती. 'स्फुटेऽवधारणे तत्त्वे चाद्धा प्रोक्ता मनीषिभिः' विच्छिन्न broken, disconnected, disjointed कृत संधान (joining together) यस्य तत्. Things, which really were disconnected, appeared to have been joined together. The reading अर्धे विच्छिन्नम् for अद्धा विच्छिन्नम् does not make good sense अर्धे has no special significance प्रकृत्या by nature, really This corresponds to अद्धा in the above line समा रेखा यस्य तत् of a straight line, straight. नयनयोः signifies that merely to his eyes crooked things appeared straight Not that they actually became so. पार्श्वे at my side रथजवात्—This supplies the reason for the phenomena described in all the four lines It was really owing to the speed with which the chariot was

moving that the king experienced all these things There is a purpose in putting रथजवात् at the end, though one may expect to find it in the beginning The wonderful phenomena that were presented to his view so struck the king that he had no time to think of the cause to which they were due It was only when he went to the end of his description that his surprise lessened a little and he thought of the cause

1 9 1—व्यापाद्यमानम् being killed This present participle is really used for the future *viz* व्यापादयिष्यमाणम् For the deer was not actually being killed then, but it was to be killed presently The present can be used for the near past or future, according to 'वर्तमानसामीप्ये वर्तमानवद्वा पा 3 3 131 ('वर्तमाने लट्' इत्यारभ्य 'उणादयो बहुलम्' इति यावत् येनोपाधिना प्रत्यया उक्तास्ते तथैव वर्तमानसमीपे भूते भविष्यति च वा स्युः । कदा आगतोऽसि । अयमागच्छामि, अयमागमम् । कदा गमिष्यसि । एष गच्छामि गमिष्यामि वा । सि कौ) शरसंधानं नाटयति gesticulates the aiming of the arrow This means that the man, who acts the part of Dusyanta, gesticulates all the acts necessary for taking a proper aim It is not necessary to take a proper aim Probably the actor does not know how to do it What he actually does is to go through all the gesticulations of the acts required for aiming so as to create an impression on the audience that he has taken a good aim 1 9 3, 4—बाण अन्तरे in the interval of the deer, who is within the range of your arrow The hermits stood in double danger of their life If the king shot his arrow, it would pierce them Moreover, if the chariot moved with the same speed, it was sure to run over them. The king was taking aim with his arrow when the presence of the hermits was brought to his notice. He stopped, but realised that the hermits might yet be run over by the chariot So he asked his charioteer to check the horses (प्रगृह्यन्तां वाजिन) and did so with great haste (ससंभ्रम), which was due to his consciousness that a moment's delay meant the ruin of the anchorites (R) बाणस्य पन्था बाणपथ तस्मिन् वर्तते असौ तस्य बाणपथ means the way along which the arrow would travel i e its range पथिन् becomes पथ at the end of a compound according to 'ऋक्पूरब्धूःपथामानक्षे' पा 5 4 74 The reading बाणपातवर्तिनि would mean that the deer was exactly at the place where the arrow would fall Besides बाणपातवर्ती is not a good phrase Some take बाणपथवर्तिनि or बाणपातवर्तिनि as an adjective to तपस्विन॰ This is not good The idea that the sages were within the range of the king's arrow is clearly expressed by the word अन्तरे (in the interval between the chariot and the deer) Further, it

is natural for the charioteer to remark that the deer was within the range of the king's arrow, when it was owing to his skill that the great distance was covered and the king enabled to take his aim i 9 7— आत्मनातृतीन (with himself as the third) is an instrumental Aluk compound, formed according to 'आत्मनश्च' पा 6 3 6 (आत्मनस्तृतीयाया अलुक् स्यात्) 'पूरण इति वक्तव्यम्' वार्तिक (पूरणप्रत्ययान्ते उत्तरपदे इत्यर्थे। आत्मनापञ्चम।(सि कौ) वैखानस means a forest-dweller, a hermit It is derived as विखनस ब्रह्म वेत्ति असौ The word विखनस् m also means Brahmā Note 'न खलु गोपिकानन्दनो भवानखिलदेहिनामन्तरात्मदृक्। विखनसार्थितो विश्वगुप्तये सख उदेयिवान् सात्वतां कुले ॥' भागवत 10 31. 4 So the derivation may as well be विखनस ब्रह्माण वेत्ति तपसा असौ Brahmā (m) and Brahman (n) are many a time identified, as the former represents only an aspect of the latter Another and probably a more correct derivation of वैखानस is that the word originally meant a वानप्रस्थ or a man in the 3rd stage of life He was so called, because he was supposed to follow the rules laid down in the sūtras ascribed to a sage called विखनस् Afterwards the word came to mean hermit in general. See Manusmṛti 6 21 and नन्दन's commentary thereon, which says, 'वैखानसमिति विखनसा प्रणीतं सूत्रम्। तत्र हि वानप्रस्थधर्मस्य पूर्ण उपदेशः क्रियते।' Note also 'वैखानसो वनेवासी वानप्रस्थश्च तापस' वैजयन्ती क्षीरस्वामी, while explaining the word वानप्रस्थ, says 'वनप्रस्थे भव वानप्रस्थ वैखानसस्तप' हरदत्त, commenting on गौतमधर्मसूत्र III 2, remarks 'वैखानसो वानप्रस्थ । विखनस-प्रोक्तेन मार्गेण वर्तते इति । तेन हि स आश्रमः प्राधान्येन प्रतिपादित।' i 9, 8— आश्रमस्य मृग आश्रममृग a deer belonging to the hermitage i e its precincts It was not a wild deer who was nobody's property

Stanza 10 Construe —अस्मिन् मृदुनि मृगशरीरे अयं बाण पुष्पराशौ अग्निरिव न खलु न खलु सन्निपात्य। हरिणकानाम् अतिलोलं जीवितं च क्व, निशितनिपाता वज्रसारा ते शराश्च क्व। (मालिनी)

सन्निपात्य should be made to fall descend or alight, should be planted न खलु न खलु the repetition shows the great confusion and agitation of the hermit's mind He is all haste to save the life of the deer Out of the two readings पुष्पराशौ and तूलराशौ, पुष्पराशौ is to be preferred The idea uppermost in the hermit's mind, which he wants to impress on the king, is the extreme incongruity between the delicate and beautiful deer and the arrows. This has actually found expression in the latter half of the stanza पुष्पराशौ leads to that incongruity more naturally than तूलराशौ The hermit seems to appeal more to the king's sentiment and his sense of the beautiful than to his mercy By shooting his arrow at the deer the king would not

only be killing an innocent, pitiable being but would be committing vandalism of the same kind as that of a man throwing fire on a heap of tender flowers Besides the simile of flowers and fire is likely to suggest more readily to a dweller in a forest than that of a heap of cotton and fire The latter has a tinge of पौरत्व about it and would have been appropriate in the mouth of one, who is accustomed to see or hear of bales of cotton being burnt तूलराशौ no doubt has the advantage of suggesting immediate destruction of the deer No sooner would the arrow fall than the deer would be no more even like a heap of cotton when brought into contact with fire But we believe that the hermit does not want to suggest this That would not serve his purpose Everybody knows that the deer is a frail animal and would not survive the stroke of an arrow There is no point in harping on the same tune बत shows how sorry the speaker is to see the king bringing together these most incongruous objects The use of two क्वs shows the great incongruity existing between two things हरिणक the poor, pitiable deer The क is added in the sense of अनुकम्पा or compass on according to अनुकम्पायाम्' पा 5 3 76 (पुत्रक अनुकम्पित पुत्र इत्यर्थ । सि कौ) अतिलोल extremely fragile One arrow is quite sufficient to do them to death. निशित निपात येषा ते whose fall or descent is sharp निशित (p p from नि+शो तनूकरणे) sharp, keen The descent of arrows is said to be sharp, because the arrows had sharp points The compound therefore involves a kind of transferred epithet. For similar expression compare अमद्गुणानिरर्गल पुष्प पुष्पाग्निप्रासमुख पिनीपुर । इमा इति व्यापतपातमभिणोद्विशीर्णमूर्तेरपि पुष्पधन्वा कुमारसभव v 54 'कीचकाशिस्तमन्ददनेऽक्ष्णो यन्मार्गणानग्लमानपात । अभनाम्नोनदलाभिधान स भार्गव मयमपूर्वसत्त काव्यप्रकाश x quoted under विरोध वज्रसार of the strength of the adamant This suggests the king's likeness to Indra The hermit wants to tickle the king by paying him this compliment Further, a great king, even as great as Indra trying to kill a poor fragile deer ! Oh, what a great incongruity ! Note that वज्रसारा is a peculiar compound belonging to the मयूरव्यसक class Dissolve it as वज्रस्य सार वज्रसार । वज्रसार इव सारा येषा ते वज्रसारा and not वज्रसारसारा This we obtain according to the Vartika सप्तम्युपमानपूर्वपदस्य उत्तरपदलोपश्च on अनेकमन्यपदार्थे पा 2 2 24 This Vartika is not found in the सि कौ It is however seen in the text of the सि कौ as adopted by the बालमनोरमा The Mahabhasya comments on it as follows ' सप्तमीपूर्वस्योपमानपूर्वस्य च बहुव्रीहिर्वक्तव्य उत्तरपदस्य च लोपो वक्तव्य । कण्ठस्थ कालोऽस्य कण्ठेकाल । उष्ट्रमुखमिव मुखमस्योष्ट्रमुख । गजमुख । Vol II p 450 (निर्णयसागर)-

Another way of dissolving the compound is वज्र इव सारं येषां ते, where वज्र metaphorically stands for वज्रसार Here we do not require the help of the above-mentioned Vārtika

Stanza 11 Construe —तत् साधुकृतसंधानं सायकं प्रतिसंहर । वः शस्त्रम् आर्तत्राणाय, अनागसि प्रहर्तुं न । (अनुष्टुभ्)

तत् therefore *i e* because your action is so improper साधु यथा तथा कृतं संधानं यस्य which has been well aimed From the king's attitude the hermit could easily see that he had aimed his arrow well. साधु as an adverb of the संधानक्रिया is necessary It serves to ennoble the king's character A good archer is unwilling to retract his arrow when once he takes his aim Yet the king did so inspite of his having well aimed his arrow How great was his regard for ascetics ! सायकम् (स्यति खण्डयति असौ तम्) the arrow which is about to cut the deer वः refers to the Ksatriyas in general and especially the kings of the Puru race. अनागसि at the innocent न विद्यते आगः (sin, fault) यस्य सः अनागाः तस्मिन् Verbs like क्षिप्, मुच्, having the sense of 'throwing' or 'darting', govern the locative of the object against which anything is thrown In stanza 10 the hermit appeals to the king's sentiment The appeal, he observed, had the required effect In this stanza he, therefore, proceeds to give him direct command to take back his arrow The second line further implies censure to the king (R) His weapon was meant for one purpose, he was using it for another !

I 11 1—एषः shows the king's readiness to abide by the hermit's desires I 11 2—पुरु दीपस्य who is the brilliant illuminator of Puru's race प्रकर्षेण दीपयति असौ प्रदीपः

Stanza 12 Construe —पुरोर्वंशे यस्य जन्म [तस्य] तव इदं युक्तरूपम् । एवंगुणोपेतं चक्रवर्तिनं पुत्रम् आप्नुहि । (अनुष्टुभ्)

प्रशस्तं (अतिशयेन) युक्तं युक्तरूपम् exceedingly worthy or proper The affix रूप is applied in the sense of प्रशंसा or excellence, the excellence in the present case being the excess (अतिशय), according to 'प्रशंसायां रूपप्' पा 5 3 66 (सुबन्तात्तिङन्ताच्च । प्रशस्तः पटुः पटुरूपः । प्रशस्तं पचति पचतिरूपम् । सि कौ) चक्रवर्तिन् the universal monarch, an emperor, who rules over a multitude of monarchs (चक्रं राजसमूहं वर्तयितुं चालयितुं प्रशासितुं शीलं यस्य), one whose dominions extend as far as the sea (समुद्रपर्यन्तभूमीश्वर). व्या सु explains the word as 'चक्रे भूमण्डले राजमण्डले वा वर्तितुं शीलमस्य । यद्वा चक्रं सैन्यं वर्तयितुं स्वभूमौ चालयितुं शीलमस्य ' Accord

ing to नारद kings are of three kinds सम्राट् मण्डलेश्वर and ... Of these सम्राट् also known as चक्रवर्ती, means that king who receives tribute from all other monarchs Read राजा तु त्रिविधो ज्ञेयः सम्राट् च ... । सर्वेभ्य क्षितिपालेभ्यो नित्य गृह्णाति यः करम् । स सम्राडिति विज्ञेयश्चक्रवर्ती स एव हि । मामि यासि कर दद्यात् प्रत्यन्द च तथैव च । ... स तु विज्ञेयो राजन्यगणसयुत ॥ ... मदेशाय ... यो ददाति हि स्वेच्छया । ... quoted in the राजनीतिरत्नाकर of चण्डेश्वर Also note the following stanza wherein both these senses of चक्रवर्ती are combined in an interesting way तव तन्वि कुचावेतौ नियत चक्रवर्तिनौ । आसमुद्रक्षितीशोऽपि भवान् यत्र करप्रद । ... This stanza suggests that the king was childless but that he would obtain a son in the near future

I 12 2–प्रतिगृहीतम् accepted Supply भवद्वच The hermits pronounced the blessing which the king humbly accepted I 12 3–समिदाहरणाय for fetching fuel This is equal to समिध आहर्तुम् For the dative of an abstract noun is used to express the sense of the infinitive of purpose from the same root, according to 'तुमर्थाच्च भाववचनात्' पा 2 3 15 (भाववचनाश्चेति सूत्रेण यो विहितस्तदन्ताच्चतुर्थी स्यात् । यागाय याति । यष्टु यातीत्यर्थ । सि कौ) The Vaikhanasa purposely tells the king that he is out for fetching fuel in order to suggest to him that it is not possible for him to accompany the king to the hermitage (R) एष –With this he points to the hermitage with his hand I 12 4–कुलपति the Lord of a Group (कुलम्) i e of a group of sages the Master sage This was a title of great honour Technically it meant a sage who fed and taught ten thousand pupils Note 'मुनीनां दशसाहस्र योऽन्नपानादिपोषणात् । अध्यापयति विप्रर्षिरसौ कुलपति स्मृत ॥' मालिनीतीरे इति अनुमालिनीतीरम् is an Avyayibhava compound in the sense of a case (here the locative), according to 'अव्यय विभक्तिसमीपसमृद्धि etc (a long Sutra) पा 2 1 6 ... interference with, or neglect of other duties The hermit invites the king to visit the hermitage but not at the neglect of his other duties आतिथेय (अतिथिषु साधु) fit or suitable for guests The word is formed by the addition of the taddhita affix ढञ् (एय), which when applied to पथिन् अतिथि वसति and स्वपति has the sense of useful in or good for according to पथ्यतिथिवसतिस्वपतेर्ढञ् पा 4 4 104 (पथि साधु पाथेयम् । आतिथेयम्)

Stanza 13 Construe —तपोधनानां प्रतिहतविघ्ना [अत एव] रम्या क्रिया समवलोक्य मौर्वीकिणाङ्क मे भुज कियत् रक्षति' इति ज्ञास्यसि । (आर्या)

The stanza supplies another reason why the king should visit the hermitage प्रतिहता विघ्ना यासाम् whose obstacles were warded off or

removed It was the king who did this Hence the rites would be pleasing to him, as he would directly witness therein the happy result of the protection he afforded to the hermits मौर्वीकृत किण मौर्वांकिण (मध्यमपदलोपी समास) । मौर्वीकिण अङ्क यस्य marked with the scar of the bow-string मूर्वाया विकार मौर्वी The bow-string was so called, because it was prepared from the very tough elastic threads, extracted from the leaves of the Mūrvā plant (Aletris) Having arms marked with scars of the bow string was considered a sign of a great and experienced warrior Compare ' तमेतदाजानुविलम्बिना ते ज्याघातरेखाकिणलाञ्छनेन । भुजेन रक्षापरिघेण भूमेरुर्वीं योगं पुनरुत्सुकेन ॥' R 16 84, also 18 48 में भुज — Note that in Sanskrit there is no indirect construction कियत् how much, to what extent, how efficiently

1 13 1–सन्निहित present 1 13 2—इदानीमेव (just now) shows that there is no chance of Kanva's early return, as he has only recently gone away अतिथिसत्काराय = अतिथिसत्कारं विधातुम् to offer hospitality to guests When the sense of an infinitive of purpose is suppressed in a sentence, the object of that infinitive is put in the dative case, according to ' क्रियार्थोपपदस्य च कर्मणि स्थानिन ' पा 2 3 14 (क्रियार्था क्रिया उपपदं यस्य तस्य स्थानिनोऽप्रयुज्यमानस्य तुमुन कर्मणि चतुर्थी स्यात् । फलेभ्यो याति फलान्याहर्तुं यातीत्यर्थ । सि कौ) अतिथि is derived from अत् (अतति) ' to go ' by the addition of इथिन्, according to ' ऋतन्यञ्जिवन्य etc ' उणादिसूत्र 4 2 and literally means one who is always travelling Manu defines an atithi as ' एकरात्रं तु निवसन्नतिथिर्ब्राह्मण स्मृत । अनित्यं हि स्थितो यस्मात्तस्मादतिथिरुच्यते ॥ ' Ms 3 102 कुल्लूकभट्ट explains it as ' अनित्यावस्थानात्र विद्यते द्वितीया तिथिरस्येत्यतिथिरुच्यते one who owing to his travelling habits does not stay at one place for a second day ' It may also mean one who does not know what the date is owing to his constant travelling (न विद्यते तिथिरस्य) Vide also पराशरस्मृति 1 42 Yāska derives it as ' अतिथि रभ्यतितो गृहान् भवति । अभ्येति तिथिषु परगृहाणि वा परकुलानि वा ' निरुक्त 4 4 5, 1 13 3–प्रतिकूलम् adverse, unfavourable Note that in प्रतिकूल we have a metaphor from navigation प्रतिकूल means the wind that is unfavourable (प्रति) for reaching the bank (कूलम्) अनुकूल on theo ther hand means the wind that is favourable (अनु) for the bank Then the two words came to mean simply unfavourable and favourable शमयितुम् to pacify सोमतीर्थ is the same as Prabhāsa, near the temple of the celebrated Somanatha It is so called because Soma or the moon was here cured of the consumption brought upon him by the imprecation of Dakṣa, his father-in-law This speech of the Vaikhānasa is full of suggestions First, we know that the Easter sage Kanva is out and that he is not likely to return

soon For, he has only recently gone to Prabhasa, which is far away from the penance-grove Yet he has made arrangements for the reception of guests in his absence and the king need not feel uneasy on that account (R) The poet very cleverly manages to keep Kanva out at this time His presence would have been an impediment to the progress of love between Dusyanta and Śakuntala Now the lovers are left completely to themselves Secondly, the sage s daughter Sakuntala we know, is a grown up girl Kanva can safely entrust to her the responsible task of receiving guests etc This prepares us for Kanva s approval of Śakuntala s step in marrying Dusyanta And thirdly, we know that there is something untoward in Śakuntala s destiny Her life is not quite a bed of roses There is misery in store for her But we are at the same time consoled by the fact that Kanva's efforts will reduce her troubles as much as possible Thus we have a dim reflection of future events—Śakuntala's being cursed by Durvasa her consequent rejection by the king and her subsequent union with her husband It may be remembered here that it does not lie in our hands to change the entire course of our destiny What we can do by pacifications of the kind for which Kasyapa had gone to Somatirtha is to make the evil effects of our stars as less poignant as possible This was what Kanva also did I 13 4—मा ज्ञापयिष्यति—The construction is idiomatic and the sentence means विदिता मम भक्ति महर्षये कथयिष्यति The king would go and see Sakuntala and as the representative of Kanva pay her his respects She would thereby come to know what devotion he had for her father and report the fact to him when he would return This speech also indicates that the king knows full well that Kanva will not return soon पश्यामि is the present for the near future विदितभक्तिम्—This violates Panini s rule स्त्रियाः पुंवद्भाषितपुंस्कादनूङ् समानाधिकरणे स्त्रियामपूरणीप्रियादिषु ' पा 6 3 36 In forming a समानाधिकरणबहुव्रीहि, if the first member be a feminine word of which a masculine form also exists and if it does not end in ऊ (i e ends in आ or ई) it assumes the masculine form when it is followed by a feminine word This, however, does not happen when the first member is followed by a feminine ordinal (e g द्वितीया, पञ्चमी etc) or by words like प्रिया मनोज्ञा, कल्याणी सुभगा, भक्ति, etc. Hence if we dissolve our compound as विदिता भक्तिर्यस्य we shall obtain विदितभक्ति as भक्ति is included in the प्रियादि class विदितभक्ति therefore is one of the few well known deviations from Panini found in Kalidasa's works Other examples of the same are 'इतरोऽपि दृष्ट पत्युनेर्सर्गनागानिच्छया । शान्तोद्वेगस्तिमितनयनं दृष्टभक्ति-

भवान्या ॥' Me 38, 'दृढभक्तिरिति ज्येष्ठे राज्यतृष्णापराङ्मुखः । मातुः पापस्य भरतः प्रायश्चित्तमिवाकरोत् ॥ R 12 19 Scholiasts, however, defend Kālidāsa Two ways are proposed (1) The भक्ति included in the प्रियादि class is कर्मसाधन, or the object of devotion, while the भक्ति occurring in such forms as दृढभक्ति etc is भावसाधन, or the sentiment of devotion Hence the exception अपूरणीप्रियादिषु does not apply to compounds like दृढभक्ति etc Thus विदिता भक्तिः यस्य स विदितभक्तिः is correct Read भोजराज's सरस्वती-कण्ठाभरण 'कर्मसाधनस्यैव भक्तिशब्दस्य प्रियादिषु पाठात् भवानीभक्तिरित्यादौ कर्मसाधनत्वात् पुंवद्भावप्रतिषेधः । दृढभक्तिरित्यादौ तु भावसाधनत्वात् पुंवद्भावसिद्धिः पूर्वपदस्य । (2) Dissolve the compound as विदितं भक्तिर्यस्य Note that विदित here has no specific reference to भक्ति, in which case it would have been feminine, but refers in a general way to something which is known (सामान्ये नपुंसकम्). The same fact is expressed by saying that the feminine gender of विदित is ignored (स्त्रीत्वमविवक्षितम्), as विदित in the present case primarily expresses the absence of अविदितत्व (अविदितत्वनिवृत्तिमात्रपरत्वेन लिङ्गमविवक्षितम्) Thus primarily we say 'तपने किंचिद् विदितं वर्तते ' When asked specifically 'किं तत्', we reply 'यद् विदिता भक्तिः ' Most authorities favour the second interpretation Read 'सामान्ये नपुंसकम् । दृढं भक्तिर्यस्य स दृढभक्तिः । स्त्रीत्वविवक्षायां तु दृढाभक्तिः ' सि कौ, 'अदार्ढ्यनिवृत्तिपरत्वे दृढशब्दस्य लिङ्गविशेषस्य अनुपकारित्वात् स्त्रीत्वमविवक्षितम्' मल्लिनाथ on Me 38 Also vide वामन का सू 5 2 73, 13 5—साधयाम we go For this sense of the causal of साधू-साध्नोति-compare तव वर्त्मनि वर्ततां शिवं पुनरस्तु त्वरितं समागमः । अयि साधय साधयेप्सितं स्मरणीयाः समये वयं वयः ॥' N 2 62, R 11 91, 'प्रायेण ण्यन्तकः साधिर्गमेरर्थे प्रयुज्यते ।' S D 6. 144. 1 13 8—आभोग means literally completion ('आभोगः परिपूर्णता ' अमर), then secondarily, that which completes, the extension, precincts, environs, outskirts

Stanza 14 Construe —[क्वचित्] शुकगर्भकोटरमुखभ्रष्टाः नीवाराः तरूणामधः [वर्तन्ते], क्वचित् प्रस्निग्धाः उपलाः इङ्गुदीफलभिदः सूच्यन्त एव, [क्वचित्] विश्वासोपगमात् अभिन्नगतयः मृगाः शब्दं सहन्ते, [क्वचित्] च तोयाधारपथाः वल्कलशिखानिष्यन्दरेखाङ्किताः [सन्ति] । (शार्दूलविक्रीडित)

This stanza gives four different reasons why the king thought he had reached the precincts of the hermitage शुकाः गर्भे अन्तः येषां ते शुकगर्भाः शुकाधिष्ठिताः शुकनिवासभूताः इत्यर्थः, शुकगर्भाश्च ते कोटराश्च (hollows) तेषां मुखानि तेभ्यः भ्रष्टाः अधः पतिताः Parrots wandered in search of food and brought back wild grains These they deposited in the hollows of trees The parrots could not devise any means of keeping the grains securely in Some of them naturally fell down. Another

way is to suppose that grains of Nivara fell down from the beaks of parrots as they entered the hollows A third way is to suppose that the parrots were great favourites of the hermits who, in order to feed them filled their hollows with Nivara grains, which were so abundant as to fall down in considerable quantity from their openings प्रस्निग्धाः (प्रस्निग्ध क्रिया) exceedingly oily उपलाः stones इङ्गुदीफलभिदः सूचयन्त्येवोपलाः that habitually crack the Ingudi fruit This is a predicate The king sees stones whose excessive oiliness leads him to conclude that they must have been habitually used by ascetics to crack Ingudi fruit इङ्गुदी is a wild tree whose fruit were used to extract oil for lamps (vide R 14 81) or for use as ointment It is called Tapasataru the hermits' tree *par excellence* The Ingudi fruit were also supposed to possess prolific efficacy and necklaces made from them were used as a charm for obtaining children विश्वासोपगमात् owing to the acquisition of confidence or a sense of security अभिन्नगतयः ते whose gait is undisturbed i e who did not start aside शब्द refers to the sound of the chariot The deer were so sure of the freedom from molestation that they usually enjoyed in the penance grove that they stood unconcerned even at the unusual sound of the chariot तोयाधारपथाः the ways to reservoirs of waters such as pools in the river and ponds The change of पथिन् to पथ at the end of a compound has already been noted वल्कलानां शिखा (fringes or skirts) तासां निष्यन्द (flow, dripping) तस्य रेखाभिः अङ्किताः Hermits washed their bark-garments in the pools and brought them to the hermitage for suspending on trees While thus being carried, the barks naturally left a line on the ground, formed by the water which dripped from their edges निष्यन्द literally means the flow, then that which flows or drips, here the water Note that this and the following stanza reveal the poet s close observation of nature

Stanza 15 Construe—शालिन पवनचलैः कुल्याम्भोभिः धौतमूलाः [वर्तन्ते] विटपरुचा राग आज्यधूमोद्गमेन भिन्न [अस्ति], एते च नष्टाशङ्काः हरिणशिशवः अर्वाक् छिन्नदर्भाङ्कुरायाम् उपवनभुवि मन्दमन्द चरन्ति ।। (मन्दाक्रान्ता)

This stanza contains three more indications to corroborate the king s conclusion of their having reached the precincts of the penance grove कुल्या a canal कुल्याल्पा कृत्रिमा सरित्' अमर धौतानि मूलानि येषाम् Hermits had constructed small artificial canals to water the trees in the precincts and as water flowed through them to wash

the roots of trees, it was made tremulous by the wind It should be noted that trees in the actual hermitage itself used to be watered by the young hermit-girls with pitchers, but canals had to be constructed to water the trees that were in the precincts of the hermitage For, it was not to be expected that the young girls would carry water a long way off from the hermitage to water the trees in the precincts निग्धवस्त्र राग the red hue or colour of the lustre of tender leaves. भिन्न changed, altered or diversified आज्यधूमोद्गम is a Sanskritism for उद्गमयुत or उद्गत आज्यधूम the smoke of ghee rising up Kālidāsa often uses such expressions Compare notably 'आत्मविम्बं । पात्रीकुर्वन् दशपुरवधू-नेत्रकौतूहलानाम् ॥' Me 47 where नेत्रकौतूहलानाम् = कौतूहलयुतनेत्राणाम् This occurs according to the maxim ' भावानयने द्रव्यानयनम् ' Vide Mallinātha on Ku 5 35. आज्यम् is clarified butter It is often distinguished from घृतम् ' सर्पिर्विलीनमाज्यं स्याद् घनीभूतं घृतं भवेत्'. The tender leaves of trees were naturally red But when they came in contact with the smoke of ghee proceeding from the sacrifices, they lost their original colour, which was thus changed This shows that sacrifices were not confined to the hermitage itself Many a time the region round about it was also selected for their performance अर्वाक् (*ind*) near, in front, close by छिन्ना दर्भाङ्कुरा यस्याः तस्याम्—The sharp tips of Darbha-grass being cut, it was safe for the young deer to graze on that ground They now stood no chance of having their mouths कुशसूचि-विद्ध नष्टा आशङ्का (fear) येषा ते They were conscious of no fear in the penance grove मन्दमन्दम् very slowly The repetition intensifies the sense It should be noted that while the last stanza refers to the *deer*, who are likely to get frightened at the chariot, as they must have often observed many of their tribe killed by warriors mounting that vehicle this stanza speaks of the *young ones of the deer* who are described as leisurely grazing on the च्छिन्नदर्भाङ्कुरा उपवनभू Then again stanza 14 contains indications, which were observed, while the king and his charioteer were yet at some little distance from the hermitage The indications of stanza 15 on the other hand viz canals, places of sacrifice and young ones of the deer belong to the region quite close to the hermitage As the king recites the two stanzas, the chariot is supposed to move towards the hermitage That is why the poet gives us these two kinds of indications

I 15 1—सर्वमुपपन्नम् all is reasonable *i. e* what you say is all true. I 15. 2—स्तोकमन्तरम् a little distance उपरोध disturbance, inconvenience एतावति (एतत् परिमाणमस्य तस्मिन् वर्त्मनि) at so much of the way

i e here I 15 4—गृहीता held i e held fast or tightened प्रग्रहा reins I 15 5—विनीतवेषेण in a modest dress This is उपलक्षणे तृतीया, showing the condition, and used according to 'इत्थंभूतलक्षणे' पा 2 3 21 Note विनीतवेषप्रवेश्यानि तपोवनानि नाम' Ms 8 2 उपनीय having made over to This is a bad stage direction The correct one would be उपनयति I 15 7—प्रत्यवेक्ष्य having seen or visited आर्द्रीन पृष्ठानि येषाम् Sprinkling water on the back of horses is a means of refreshing them I 15 10—निमित्त सूचयन् indicating an omen The omen in the present case is the throbbing of the arm The king has to show to the audience by proper gesticulations that his arm is throbbing It is difficult to say what proper gesticulations the man, who acted the part of Dusyanta, adopted to suggest that his arm throbbed Probably the ancient Sanskrit theatre had evolved some conventional gesticulations to suggest बाहुस्फुरण and नयनस्फुरण

Stanza 16 Construe —इदमाश्रमपदं शान्तं [वर्तते], बाहुश्च स्फुरति, अस्य फलं कुतः । अथवा भवितव्यानां द्वाराणि सर्वत्र भवन्ति । (आर्या)

आश्रमपदम्-पदम् has no special significance It just means the site or region -शान्तम् peaceful undisturbed by passions as the city for example is The personification of the region serves to intensify the sense intended viz the dwellers of the hermitage all led a quiet peaceful life स्फुरति च—च shows विरोध or incongruity between the peaceful hermitage and the throbbing of the right arm अथवा introduces an alternative to modify or correct the previous statement भवितव्यम्—something which is destined to happen द्वाराणि doors i e the means by which things come to pass As the king approached the door of the hermitage, his right arm began to throb This prognosticated union with a beautiful woman (note 'वामेतरभुजस्पन्दो नरस्त्रीलाभसूचकः' अद्भुतसागर, R 12 90, Bk 1 27) But he was then at a place where such a prophecy appeared almost impossible to be fulfilled He, however, consoled himself by the thought that whatever was destined to happen would find means of happening anywhere

I 16 2–दक्षिणेन वृक्षवाटिकाम् to the right of the garden of trees वाटिका is derived from वट् वटति to surround or from वट् वाटयति-ते to partition or divide and means in the first instance an enclosed piece of ground, then a garden, park or orchard वाट –टम् has also the same sense. Words expressive of direction ending in एन such as दक्षिणेन, उत्तरेण, govern the accusative or genitive of the place with respect to which the direction is shown, according to 'एनपा द्वितीया' पा

2 3 31 ((एनपन्येन योगे द्वितीया स्यात् । एनपेति योगविभागात् षष्ठ्यपि दक्षिणेन ग्रामं ग्रामस्य वा । एवमुत्तरेण । सि कौ) आलाप इव is idiomatic for 'something like a conversation' The expression is really equal to आलाप इव किंचित् 1. 16. 3—अये shows the king's surprise He did not expect to meet the girls 1 16 4—स्वप्रमाणानुरूपैः suited to their respective sizes प्रमाणम् is measure The measure of a person is his size सेचनार्थाः घटाः (मध्यमपदलोपी समास) तैः with watering jars 1. 16 5—मधुरम् sweet, pleasing The king was first struck to see the girls As they approached, he marked them a little more carefully and was still more surprised at their beauty For he was under the impression that beauty was not to be associated with forest life

Stanza 17 Construe.—यदि आश्रमवासिन जनस्य इदं शुद्धान्तदुर्लभं वपुः [अस्ति, तदा] उद्यानलता वनलताभिः गुणैः दूरीकृता खलु । (आर्या)

The king observed the three girls and was equally surprised at their beauty ('मधुरम् आसां दर्शनम्') Therefore, though जनस्य and वपु are singulars, they have reference to all the three girls The general character of the statement serves to emphasise the king's surprise यदि indicates that the king was very unwilling to believe that such beauty belonged to forest-dwellers. He was accustomed to associate all beauty with his harem But now he saw girls whose beauty could with difficulty be matched by ladies in his inner apartments This phenomenon appeared to him to be as strange as that of forest-creepers surpassing in their excellences (such as fragrance, beauty etc) creepers reared with great care in gardens (R) शुद्धान्त means harem, because its inside was supposed to be pure शुद्ध अन्त मध्यभाग. यस्य Or अन्त may mean borders Not only was the harem itself pure, but it was also surrounded by an atmosphere of purity वपुस् means either form, figure, or beauty 'वपु शरीरे लावण्ये जले दीप्तौ न मज्जने' केशव. दूरीकृता distanced, far outshone or excelled The figure in this stanza is निदर्शना

1 17 1—उक्तस्य अनतिक्रम यथोक्तम् This is an अव्ययीभाव compound in the sense of पदार्थानतिवृत्ति, which is one of the meanings of यथा यथोक्त विद्यते यस्य स यथोक्त by the addition of the possessive अच यथोक्तव्यापार यस्या. whose activity is exactly as is described 1 17 6—हला is a form of address used towards friends Note 'समानाभिस्तथा सख्यो हलाभाष्या परस्परम् । प्रेष्या हञ्जेति वक्तव्या' नाट्यशास्त्र 17 89, हलेति सदृशी, प्रेष्या हञ्जे वेश्याज्जुका तथा ॥' सा द ६1-155, 'हण्डे हञ्जे हलाह्वानं नीचां चेटीं सखीं प्रति' अमर. आश्रमवृक्षका the young trees in the hermitage क is added in the

sense of ह्रस्वत्व or smallness according to 'ह्रस्वे' पा 5 3 86 (ह्रस्वो ऽल्पो ऽनल्प इति कौ) It will be remembered the girls were coming to water the बालपादपs, as the king rightly guessed The big trees did not require any watering at all I 17 7—नव पेलवा delicate like a Navamallika flower त्वमपि even you It is no wonder if he asks us to do this work But to appoint you who are so delicate—this surely argues the trees are dearer to father than you आलवालपूरणे to fill the basins आ (समन्तात्) लव (जललवम्) आलाति (गृह्णाति) तत् आलवालम् the basin or trench dug round a tree in order to receive water I 17 10—तातनियोग father's command समानम् उदरं येषां ते सोदरा or सहोदरा तेषां स्नेह affection existing between children of the same womb, fraternal affection Anasuya intimated that Śakuntala really liked not the work, as it was quite unsuited to her, but did it, because of her father's command She is of course not very serious But Śakuntala retorts by saying that as she loved the trees as her brothers, she would have watered them even in the absence of father's command to that effect (R) While this conversation proceeds, the king is observing the girls He has come to know which of them is Śakuntala His thoughts are now turned towards her I 17 11—सा refers to what was told him by the Vaikhanasa As Sakuntala is thus प्रक्रान्त (previously mentioned), सा does not require the precedence of या (R) Note 'प्रक्रान्तप्रसिद्धानुभूतार्थ विषयस्तच्छब्दो यच्छब्दोपादानं नापेक्षते।' K P 7 साधु द्रष्टु शीलमस्य स साधुदर्शी। न साधुदर्शी असाधुदर्शी one who is not accustomed to see things in their proper light, who cannot take a correct view of things, indiscriminate This may also be explained as न साधु असाधु। असाधु यथा तथा द्रष्टु शीलमस्य one who habitually takes a wrong view The first is to be preferred as the second involves a very violent condemnation These forms are obtained by the addition of the krt affix णिनि (इन्) in the sense of 'in the habit of', according to 'सुप्यजातौ णिनि स्ताच्छील्ये' पा 3 2 78 (अजात्यर्थे सुपि धातोर्णिनि स्यात् ताच्छील्ये द्योत्ये। उष्णभोजी शीतभाषी। अजातौ किम्। ब्राह्मणानामन्त्रयिता। ताच्छील्ये किम्। उष्णं भुङ्क्ते कदाचित्। सि कौ) The forms तपोवननिवासिनाम् आश्रमवासिन etc are similarly obtained. तत्रभवान् is a form of address, indicative of reverence, used with reference to persons who are absent, as अत्रभवान् is used with those who are present काश्यप (कश्यपस्य अपत्यं पुमान्) is Kanva, because he was descended from Kaśyapa There is not much propriety in Kanva's claiming descent from Kaśyapa, as the latter is a progenitor on a magnificent scale, being in fact, according to the Purāṇas, the

father of the gods, demons, men fish, reptiles and all animals, by Aditi and twelve other daughters of Dakṣa But still as a Brāhmaṇa and sage Kanva may specially derive his descent from Kaśyapa 1 17 12—आश्रमधर्मे to (perform) the duties of the hermitage

Stanza 18 Construe —य ऋषिः इदमव्याजमनोहरं वपु तप क्षमं साधयितुं इच्छति किल, स नीलोत्पलपत्रधारया शमीलतां छेत्तुं व्यवस्यति । (वंशस्थविल)

This stanza points out the absurdity, according to the king, of Kāśyapa's action in making his daughter lead the life of penance व्याजेन मनोहरम् attractive or charming owing to art or artificial means. व्याज. is trick, artifice, device or art, by means of which the real state of things is concealed and a new appearance is given Some persons make themselves charming by vyāja such as powders, lipsticks, ornaments and dress Sakuntalā was not so She was artlessly or naturally fascinating न व्याजमनोहरम् अव्याजमनोहरम् तप इच्छति desires to render capable of penance किल possibly This shows the king's disapproval (अरुचि). 'किल संभाव्यवार्तयो । हेत्वरुच्योरलीके च ' इति. He does not like Kāśyapa's entertaining such an idea, as he thinks the sage's desire is as impossible of accomplishment as to cut a branch (लता) of the very tough Śamī tree with the extremely delicate edge of a leaf of a blue lotus व्यवस्यति (वि+अव+सो-स्यति) proceeds, attempts or endeavours The figure in this stanza is again निदर्शना The reading समिल्लताम् for शमीलताम् is not good समिध् already means fuel i e wood cut लता again has no sense in समिल्लता शमीलताम् (branch of the Śamī) suits the context better, as the Śamī is a hard tree and thus the intended contrast is prominently brought out The Śamī strikes the king as the sages often must be using its sticks to generate fire by attrition. For, the Śamī is supposed to contain fire Mark the change in the king's attitude He was first struck at the beauty of the three girls, but on closer observation he realised that Sakuntalā was far more beautiful than the other two. The hard lot to which a beauteous form is subjected arouses his interest, which leads him to condemn the sage for such improper action Thus the wonder at the beauty of the three has now developed into interest in and sympathy for Śakuntalā (R) The king now determines to observe *her*.

1 18 1—भवतु let it be so If the sage chooses to act in this way, well I cannot help पादपान्तर्हित concealed by the trees एव shows he was already so concealed (cf 'यावदिमा छायामाश्रित्य प्रतिपालयामि')

and had no desire to come out विश्रब्धम् at ease The king wanted to observe her when she would be perfectly at ease and free from all restraint There is a peculiar charm in observing ladies, especially those in whom one is interested, in this condition The reading विश्रब्धम् is bad It is an adverb and goes with पश्यामि The idea is I am concealed behind the trees and therefore, being perfectly at ease, I shall now observe her, as I do not stand any chance of being detected by any body This is not half so charming विश्वस्ताम् for विश्रब्धम् expresses the same sense, as विश्वस्त (adj) means at ease, confident But विश्वस्ता as a noun means a widow 'विश्वस्तो जातविश्वासे विश्वस्ता विधवा स्त्रियाम्। मेदिनी It would thus suggest an untoward meaning and involve a poetical defect (अनुचितार्थत्व) and should therefore be rejected. I 18 3—अतिपिनद्धेन too tightly fastened पिनद्ध (अपि+नह् नह्यति-ते) is really equal to अपिनद्ध For, according to the grammarian Bhāguri, the अ of अव and अपि may optionally be dropped Note 'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः । आपं चैव हलन्तानां यथा वाचा निशा दिशा ॥' नियन्त्रिता restrained (in movements), tied up, pinioned Śakuntalā was entering youth with the result that her breasts were growing exuberant The old bark had thus become too tight She does not realise this, but finds fault with Priyamvadā who had tied it on her bosom Priyamvadā knows the truth and jocularly gives it out I 18 7—पयोधरविस्तारयितृकम् पयोधरयो स्तनयो विस्तारयितृ तदेव which causes the breasts to expand उपा+लभ् with उप means to chide, to find fault with, to blame I 18 9—सम्यक् well rightly The king agrees with Priyamvadā in holding that in this matter Śakuntalā's youth, and not her jolly friend, is to blame Note the progress of the king's love. All this while he is observing Śakuntalā and especially her plump breasts, which have formed the subject of this jocular conversation This deepens his surprise at Śakuntalā's beauty and his sympathy and interest develop into admiration (R), which finds eloquent expression in the following speech His admiration has not yet *developed into love.*

Stanza 19 Construe—स्तनयुगपरिणाहाच्छादिना स्कन्धदेशे आहितसूक्ष्मग्रन्थिना वल्कलेन (पिनद्धम्) अस्याः इदम् नवम् वपु, पाण्डुपत्रोदरेण पिनद्ध कुसुमम् इव, स्वां शोभां न पुष्यति । (मालिनी)

स्तनयुगस्य परिणाह (expanse) 'परिणाहो विशालता' अमर This is really equal to परिणाहयुक्त स्तनयुगम Such idioms have been noted before तं छेदयितुं नीलमस्य ते। The bark garment usually covered her expanding

bosom स्कन्धदेशे on the region of her shoulders देश really has no propriety except for वाक्यालङ्कार उपहित (lit placed, tied) सूक्ष्म ग्रन्थिर्यस्य The word सूक्ष्म is suggestive. Her breasts were swelling owing to her youth and the old garments had become tight It was, therefore, possible to tie just a very small knot on the shoulders and then too she felt pinioned It is not clear whether only one knot was tied on one of the shoulders, or two, one on each The compound उपहित ग्रन्थिना could be so dissolved as to yield the sense of two knots (उपहितौ सूक्ष्मौ ग्रन्थी यस्य), or even from the above dissolution the required sense could be gathered by taking ग्रन्थि as जात्येकवचनम् स्कन्धदेशे is also not decisive, as it could easily be स्कन्धयो देशे तस्मिन् Thus this point is left uncertain and we are inclined to think that there were two knots, one on each shoulder, as that appears to us to be more natural and primitive Either supply पिनद्धम् after वल्कलेन or take it as an उपलक्षणे तृतीया अभिनवम् literally means new, hence blooming Youth was changing her body. Thus it was really new. Or it may be said to be so metaphorically स्वा शोभा न पुष्यति does not develop or exhibit its proper charm This use of पुष् is idiomatic. Compare R 16 58, Ku 7 18 The king thinks that Śakuntalā's proper charm could be adequately exhibited by such help as fine dress, ornaments, etc पाण्डुपत्रोदरेण पिनद्धम् enveloped in the interior of a pale leaf Note that the king is in the forest and naturally uses forest similes in his speeches

i, 19 1—अथवा ..पुष्यति or rather, granted that the bark is unsuited to her form, but it is not that it does not cherish the charm of ornaments अथवा completely changes the point of view and introduces an observation which is opposed to his statement in the above stanza. He has there declared that Śakuntalā's body does not exhibit its proper charm in a bark. Now he admits the bark is unsuited, but thinks that it yet makes her attractive For, to really charming forms there is nothing which does not add decoration The contrary nature of the two views expressed has puzzled some, who are consequently led to reject the stanza 'इदमुपहित'. We, however, think that the stanza is necessary and for psychological reasons The king was accustomed to see beautiful women dressed in rich clothes The first thought, therefore, that struck him when he saw the beauteous Śakuntalā in a bark was, 'Oh! Śakuntalā is beautiful, no doubt, but she would appear still more beautiful in proper clothes In fact this bark does not do proper justice to her beauty.' All this while he was

observing her and admiring her beauty. It then occurred to him that dress, ornaments etc, were merely the accidents, not the essentials, of beauty. And though he expressed this in the following stanza, he could not, with his princely instincts and city manners, escape from idea that the bark, inspite of his 'किमिव ... नाकृतीनाम्', was quite unsuited to such a form. That found expression in ', 'इदम् ... वल्कलम्'. Thus it will be seen that there is a regular logical chain in the ideas contained in this speech. Besides, if we drop the stanza, the speech beginning with 'कामममनु etc.' will be so abrupt. Further, the emphasis, conveyed by the two negatives in 'न पुनः ... न पुष्यति' would be unaccountable, if we were to reject the preceding stanza, for it is clearly levelled against 'स्वा शोभा न पुष्यति'. कामम् shows अनुमति 'काम प्रकामेऽनुमतौ' विश्व. It means 'I grant, I admit'. The reading वयस for वपुः, is to be rejected, as वपुस् and not वयस् is the subject under discussion, as we know from the preceding stanza. Besides the king closes with a general remark about आकृति, which also shows, that he must have begun with वपुस् and not वयस् which is not an आकृति.

Stanza 20 Construe —शैवलेन अनुविद्धमपि सरसिजं रम्यं [भवति], मलिनमपि लक्ष्म हिमांशोः लक्ष्मीं तनोति, वल्कलेनापि इयं तन्वी अधिकमनोज्ञा [विद्यते]; मधुराणाम् आकृतीनां किमिव हि मण्डनं न [भवति]। (मालिनी)

शैवलम् moss. अनुविद्ध pierced, encased, enveloped. सरसिजम् a lotus (lit. one that is born in a lake). This is a locative *aluk* compound obtained according to 'तत्पुरुषे कृति बहुलम्' पा 6. 3. 14 (स्तम्बेरम कर्णेजप, कर्णेजप। क्वचिन्न कुरुचर। सि कौ), which lays down *aluk* in most cases, when a noun in the locative is compounded with a verbal derivative and the whole is a name. Thus we get both सरसिज and सरोज. मलिन dark. लक्ष्मन् n. a spot, a speck. लक्ष्मीं तनोति heightens beauty. मनोज्ञ (मनः जानाति असौ) who knows the mind, of course by captivating it, hence, charming. तन्वी a slender girl. Slenderness was considered to be a sign of beauty. हि shows emphasis. 'What, indeed, is possibly not etc.' Another way is to take हि in the sense of हेतौ or 'for'. This is not so good. मधुर (मधु माधुर्यं राति or मधु माधुर्यमस्य अस्ति) sweet. This is an extremely felicitous adjective of आकृति. Compare the Marāthi 'तिचें रूप गोड आहे'. For the general idea in the fourth line compare 'सर्वशोभनीयं सुरूपं नाम' भास's प्रतिमानाटक 1, 'पतन्ति नास्मिन् विशदाः पतत्रिणो धृतेन्द्रचापा न पयोदपङ्क्तयः। तथापि पुष्णाति नभः श्रियं परां न रम्यमाहार्यमपेक्षते गुणम्' Ki 4. 23, also 'कान्तानां कुचपुञ्जकुङ्कुमस्तनाङ्गरागे वस्त्रेषु च्युतनिलयेषु मौक्तिकाभाः। स्वेदे श्रमसलिलोद्गमो विभूषा रम्याणां विकृतिरपि श्रियं तनोति॥'

Ibid 7 5 Rāghavabhatta notes प्रक्रमभङ्ग (violation of symmetry or uniformity) in the third line, as the उपमान viz हिमांशु is here not the subject, as सरसिज in the previous clause is He proposes to emend the line as 'मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति' This stanza is quoted in S D 3 97 to illustrate माधुर्य, which is defined as 'सर्वावस्थाविशेषेषु माधुर्यं रमणीयता'

1 20 2—चालेन ईरितानि (ईरित p p p from ईर् ईरति, ईर्ते) किसलयानि पत्राणि एव अङ्गुलयः तासि by means of its fingers in the form of the leaves that are set in motion by the wind त्वरयतीव is as though hastening me 1 20 3—केसरवृक्षक the young Kesara tree Kesara is the same as Bakula संभावयामि (I) shall honour (it by going near and watering it) There is a suggestion here of a lover beckoning his beloved with his fingers Priyamvada is quick enough to notice it and takes advantages of the whole situation in the most delightful way Śakuntalā's words 'किं निमित्तम्' to Priyamvadā's request to stay near the tree for a time are dropped in some editions. We think they are necessary If after asking Śakuntalā to stay, Priyamvadā were at once to proceed to give her reason, the compliment would lose half its charm Śakuntalā could not see why her jolly friend asked her to stay near the Bakula tree and at once said 'What for?' This is natural Priyamvadā's words would tickle Śakuntalā far more when her curiosity would be roused That would be the case if we had 'किं निमित्तम्' 1 20 8—लतासनाथ possessed of a creeper सनाथ literally means 'having a husband' The word is primarily applicable to a woman who has a husband Secondarily, it means 'having a lord, master or protector' We have it towards the close of the Act in 'सनाथा इदानीं धर्मचारिणः' in this sense Then it came to mean simply 'possessed of, accompanied by, furnished with etc' Note that a picturesque effect is produced if we remember the literal sense of सनाथ in 'लतासनाथ केसरवृक्ष' The idea in this sentence is that Śakuntalā's body is like a creeper and what a great compliment it was will be understood if we remember that owing to its slenderness, delicacy etc the creeper is always taken in Sanskrit as a standard of comparison with reference to the slim body of beautiful women. This naturally pleased Śakuntalā, for young ladies are generally flattered by a compliment to their personal charms 1 20 9—प्रियं वदति असौ प्रियंवदा (one who speaks sweet or agreeable words), according to 'प्रियवशे वदः खच्' पा 3 2 38 (प्रियंवद । वशंवद) Śakuntalā means to say that Priyamvadā's name is significant in-

as much as she can talk sweet things. It often happens that people say sweet things but they are far from being true. The king is thinking of this and says that though Priyamvada's words are sweet they are not as ordinarily happens merely complimentary but represent the truth (तथ्यम्) (R). He then proceeds to prove that Śakuntala's body is really a creeper. Compare उत्तिष्ठ वत्से ननु सानुजोऽस्मी वृत्तेन भर्ता शुचिना तवैव । कृच्छ्रं मर्त्तीणं इति प्रियाही ताम्रुचमुक्त प्रियमप्यमिथ्या R 14 6

Stanza 21 Construe —[अस्या खलु] अधरः किसलयरागः [वर्तते] बाहू कोमलविटपानुकारिणौ [स्तः] अङ्गेषु कुसुममिव लोभनीयं यौवनं सनद्धम् [अस्ति]। (आर्या)

The creeper possesses a fresh red sprout, tender twigs and an attractive flower. Sakuntala too had a red lower lip, delicate arms and fascinating youth. Just as the flower lends charm to the whole creeper similarly Śakuntala's youth has pervaded all her limbs and made them tempting. Note the change in the king's admiration of Sakuntala's beauty—a change which leans towards love and a desire to possess her. He calls her youth लोभनीय (attractive, tempting, fascinating). He does not say it has attracted him, but merely remarks it may attract anybody (R). The admiration is deepening into love. किसलय-यम् a fresh tender leaf किसलयराग इव रागः यस्य कोमलौ विटपौ (twigs) अनुकृत तौ. This is a way of expressing resemblance. Dandin gives a long list of words and expressions (Kav 2 57-65) which are used by poets to convey the idea of resemblance. Note esp 2 65 'तस्य चानुकरोतीति शब्दाः सादृश्यसूचकाः'। सनद्धम् lit clad in armour, then fully equipped, then ready, prepared. Youth is ready in all her limbs to give them their peculiar charm *i e* has pervaded them (सनद्धं सर्वतो व्याप्तम्)

I 21 3—स्वयं नियते पतिरत्र इति स्वयंवर (the ceremony of choosing a husband) । तत्र वधू. Or स्वयं वृणीते पतिमसौ स्वयंवरा । सा च असौ वधूश्च. The creeper had of her own accord chosen the mango tree for her husband. सहकार is an extremely fragrant kind of mango tree and is so called because it possesses on account of its exciting character the power of uniting even estranged lovers (सह कारयति मेलयति वियुक्तानपि द्वन्द्वम्) 'आम्रश्चूतो रसालोऽसौ सहकारोऽतिसौरभः । अमर'. Śakuntala had named the creeper Vanajyotsnā because on account of its wealth of flowers of a beautiful white colour it seemed to illumine the whole forest.

I 21 4—एनां विस्मृतासि have you forgotten her? Because you have not

watered her विस्मृतासि really means 'you are forgotten' Here it signifies 'you have forgotten' This means that the past passive participle विस्मृत has been used in an active sense Kālidāsa uses it actively twice again in this play and twice more in the Vikramorvaśīyam ('अहो विस्मृत मम हृदयम् ।' II, 'प्रथमं पुनः पुत्रदर्शनेन विस्मृतास्मि ।' V) Also read 'तत्र तीर्थसलिलेन दीर्घिकास्तल्पमन्तरितभूमिभिः कुशैः । सौधवासमुटजेन विस्मृतः संचिकाय फलनिःस्पृहस्तपः ॥' R 19 2 The grammarian's way of accounting for such use is विस्मृतं विस्मरणम् । नपुंसके भावे क्तः । विस्मृतमस्या अस्ति सा (विस्मृत + अच् मत्वर्थीय.) विस्मृता । अर्शआदिभ्य अच् । I 21 7—तदा- The idea is the creeper was as dear to Śakuntalā as her own self Forgetting it was therefore tantamount to forgetting herself, which was impossible I 21 9—लता च पादपश्च लतापादपौ । तयोर्मिथुनम् the couple of the creeper and the tree The tree is पादप because it drinks water by means of its feet i e roots (पादैः पिबति असौ) व्यतिकर contact, union नवानि कुसुमानि यस्मिन् । तादृशं यौवनं यस्याः सा possessed of youth marked with fresh flowers Some dissolve this as नवकुसुमैः यौवनं यस्याः This is not good The flowers themselves are not the youth They are the result of youth and indicate it नव यौवना also suggests a girl, who in her youth has had her rajodarsana (kusumam). I 21 10—स्निग्धानि पल्लवानि यस्य तस्य भावः तया owing to its possession of lovely leaves This also suggests a lover (पात्र) who ■ full of affection (स्निग्ध.) Thus both are in fit state for union And the period has been charmingly designated by Śakuntalā as charming (रमणीय) The Sahakāra with its wealth of fragrant foliage becomes enjoyable (उपभोगक्षम suitable for enjoyment) by all Much more so then by the blowing Vanajyotsnā Śakuntalā says this and continues looking at the creeper and the tree, admiring their union. This speech and the way in which Śakuntalā looks at the couple betray a tinge of envy on her part for their union and a desire to be in the position of Vanajyotsnā—so faithfully like a young girl who has become of marriageable age Priyamvadā as usual sees through the whole situation and accosts Śakuntalā accordingly And though Śakuntalā denies the allegation, the way in which she does so clearly indicates that she is really pleading guilty to the charge. I 21 12—अतिमात्रम् transgressing proper bounds, beyond measure, extremely It is an Avyayībhāva compound in the sense of अत्यय or passing away मात्राया अत्ययः अतिमात्रम् The मात्रा may refer either to the length of time, or the degree of attention I 21 14—न विभावयामि I really cannot understand or guess Anasūyā ■ a serious sort of girl, innocent of love affairs, and not much alive to the romantic side of

life The whole enchanting scene of Śakuntalā standing near the Bakula tree and admiring its union with Vanajyotsnā with a gaze, *the earnestness of which only Priyamvadā could understand,* was entirely lost upon the prosaic Anasūyā i 21 17—अपि नाम (would that, is it likely, can it be) shows hope or expectation i 21 18—तत्र स्थ a desire within your own self Śakuntalā means to say that Priyamvadā herself is anxious to be united with a suitable husband The direct form of Priyamvadā's words helps her She interprets अहम् *in the sense of the speaker viz* Priyamvadā i 21 19—आवर्जयति inverts so as to pour out the contents i 21 20—समान वर्णं यस्य तत् सवर्णम् समान is changed to स when it is the first member of a compound, according to 'समानस्य' which is obtained from 'समानस्य च्छन्दस्यमूर्धप्रभृत्युदर्केषु' पा 6 3 84 by योगविभाग, or the splitting up of one Sūtra into two Another way is to take it as an अस्वपदविग्रहबहुव्रीहि and to understand the स as a remnant सह in the sense of सदृश Thus सह (सदृशं) वर्णेन सवर्णम् Note 'समानस्येति योगो विभज्यते। तेन सपक्ष साधर्म्य सजातीयमित्यादि सिद्धमिति काशिका। अथवा सहशब्द सदृशवचनोऽप्यस्ति। सदृश सख्या ससखीति यथा। तेनायमस्वपदविग्रहो बहुव्रीहि। समान पक्षोऽस्येत्यादि।' सि कौ न सवर्णम् असवर्णम्। असवर्णे च तत् क्षेत्र च। तस्मिन् सभवो यस्या having her birth in, i e born of, a wife (क्षेत्रम्), not of the same class (वर्ण) Or we may have असवर्णक्षेत्रे सभव (उत्पत्तिस्थान) यस्या The king has now completely fallen in love with Śakuntalā Priyamvadā's words that Śakuntalā is anxious for an anurūpa vara have already suggested to him that he would be such a vara for her (R) He now actually discusses the possibility of possessing her There appears one great obstacle in the way A Kṣatriya cannot marry a Brāhmaṇa girl Vide Ms 3 12–13 The king therefore hopes (अपि नाम) that Śakuntalā *is Kāśyapa's daughter, but not by a Brāhmaṇa wife* In that case there would be no objection for him to marry her For she would then belong to a mixed tribe called मूर्धाभिषिक्त or मूर्धावसिक्त (the progeny of a Brāhmaṇa father and a Kṣatriya mother, vide Ms 10 6) and would thus be a suitable object of affection for a Kṣatriya, who in his kingly character was a मूर्धाभिषिक्त also It must here be remarked that it is difficult to see how the kind of suitability, which the king wishes for Śakuntalā viz her being कुलपतेरसवर्णक्षेत्रसभवा makes her क्षत्रपरिग्रहक्षमा For, the suitability seems just based on the common word मूर्धाभिषिक्त applicable to them both The whole speech appears to us to be an attempt to quiet the voice of conscience, which tells him that it is not proper to marry the

daughter of a Brāhmana Another interesting fact which emerges from this sentence, is that in Kālidāsa's time children of mixed anuloma marriages did not fall within the caste of the father, but were regarded to belong to an inferior caste अथवा corrects the previous thought कृतं संदेहेन enough of, or away with doubt अलम् and कृतम् in this sense govern the instrumental

Stanza 22 Construe —असंशयम् [इयं] क्षत्रपरिग्रहक्षमा [अस्ति], यत् मे आर्यं मनः अस्याम् अभिलाषि [वर्तते] संदेहपदेषु वस्तुषु हि अन्तःकरणप्रवृत्तयः सतां प्रमाणम् । (वंशस्थविलं)

संशयस्य अभावः असंशयम् (अव्ययीभाव) undoubtedly क्षत्रस्य क्षत्रेण वा परिग्रहः (acceptance as a wife) तस्य क्षमा capable of or fit for, being accepted (as a bride) by a Ksatriya Or we may have क्षत्रपरिग्रहं क्षमते (tolerates) अस्तौ आर्यम् noble, respectable, honourable अभिलाष (longing) विद्यते यस्य तत् संदेहानां पदानि तेषु which are the subjects of doubt प्रवृत्तयः inclinations प्रमाणम् the standard to judge whether a particular action is correct or not, the deciding authority This word always occurs in the singular in this sense e g वेदाः प्रमाणम् The test that is referred to in this stanza is the test of instinct or intuition It is common experience that instinct sometimes guides us better than any external considerations To be able to say that a particular course of conduct is right, because one is inclined towards it, requires great confidence in the righteousness of one's mind, for it is tantamount to saying that no evil thought would ever enter it That the king was able to say so is indicative of his stainless character and pure mind

It must here be pointed out that Dusyanta is found fault with for the sentiments expressed in this stanza He calls his mind आर्य and indirectly styles himself सत् This आत्मस्तुति is supposed to detract from his character as a धीरोदात्त नायक. The answer to this is that as the self-praise is indirect and proceeds from righteous self-confidence, it does not offend against good taste The truth seems to be that the stanza, as noted before, is intended to quiet the inner voice After all it is not given to man to love and to be wise This stanza is quoted in D R as an instance of अभिलाष or longing, which is the first of the ten stages of अयोग (absence of union) and is thus defined 'अभिलाषः स्पृहा तत्र कान्ते सर्वाङ्गसुन्दरे । दृष्टे श्रुते वा ' + 53 The latter half of the stanza also occurs in Kumārilabhatta's Tantravārtika 'यथा रमाया लवणाकरेषु मेरौ यथा वोज्ज्वलकनकभूमौ । यज्जायते तन्मयमेव

नतु स्यात् तथा भवेद्वेदविद्यामनुष्टि ॥ एव च निद्द्वचनाद्विनिर्गत प्रामेद्दम्प करिभिर्निश्चितम् सता हि सदेहपदेषु वस्तुषु प्रमाणमन्त करणप्रवृत्तय ॥ p 133 (Benares S Series)

I 22 1 तथापि—The king really has no doubt about Śakuntalā's suitability for being married by a Kṣatriya But he wants to make assurance doubly sure by ascertaining the truth about her तत्त्वत in reality, as the facts are उपलप्स्ये lit I shall obtain (her) i e know her I 22 3—सलिलस्य सेक तस्य संभ्रम तेन उद्गत which went or flew up by the disturbance or agitation (caused) by the sprinkling of the water I 22 4—अभिवर्तते is hovering round अभि in such cases is usually taken to be a कर्मप्रवचनीय in order to explain the accusative in वदन For वृत् is intransitive This is indicative of the fact that Śakuntalā was a Padmini, which is the first of the four classes into which writers on erotical science divide women One of the characteristics of the Padmini is that she possesses the fragrance of lotuses and the bee in the present case was attracted by the fragrance of Śakuntalā's breaths The Ratimañjari thus defines her 'भवति कमलनेत्रा नासिकाक्षुद्ररन्ध्रा अविरलकुचयुग्मा चारुकेशी कृशाङ्गी। मृदुवचनसुशीला गीतवाद्यानुरक्ता सकलतनुसुवेशा पद्मिनी पद्मगन्धा ॥' I 22 5 सस्पृहम् longingly, or with envy

Stanza 23 Construe — [भो] मधुकर, वेपथुमतीं चलापाङ्गां दृष्टिं बहुश स्पृशसि कर्णान्तिकचर [सन्] रहस्याख्यायी इव मृदु स्वनसि, कर व्याधुन्वत्या रतिसर्वस्वम अधरं पिबसि, तत्त्वान्वेषात् वय हता , त्व कृती खलु । (शिखरिणी)

The king is now deeply in love and has grown so hopeless that he cannot tolerate near his beloved the presence of even a bee, whom he takes as a rival and envies (R) वेपथु tremor चलौ अपाङ्गौ (corners) यस्या Tremulousness of the eye (compare चटुलनयना) is a sign of beauty Śakuntalā's eyes were already tremulous Fear made them still more so She therefore appeared to the king extremely fascinating बहुश many a time This is indicative of envy You are doing it several times But I get the chance not even once' The first line indicates नेत्रचुम्बन, the second रहस्यचुम्बन and the third अधरचुम्बन The king imagines the bee is doing all these and envies him कर्णस्य अन्तिकम् (vicinity) । तत्र चरति असौ रहस्यम् आचष्टे (from चक्ष्) शीलमस्य स रहस्याख्यायी whispering a secret (of love), चक्ष् being changed to ख्या, according to चक्षिङ ख्याञ् पा 2. 4 55 मृदु स्वनसि softly or sweetly hum कर व्याधुन्वत्या in spite of her waving her hand व्याधुन्वत्या is अनादरे षष्ठी The reading करौ is to be rejected, because the waving of one hand is more natural Besides she would appear rather un-

sightly, if she waved both her hands And again she probably carried the pitcher, which she had just emptied, in one of her hands, so only one hand could be used to ward off the bee रतिसर्वस्वम् the all-in-all or the very essence of enjoyment Lovers set a very high value on adharapāna Hence the idea. अधर पा means to kiss The idea is based on the fancy that the lower lip contains nectar or honey, which can be drunk Rāghava says that अधरं पिबसि must, in the case of the bee, be understood in the sense of ' सादर विलोकयसि ' Otherwise he says it will mean the bee bit her ! We do not think this cavil has much cogency. What happened was that when the bee moved towards her lip, the king thought he was drinking it. तत्त्वस्य अन्वेष तस्मात् owing to our search after truth (concerning her parentage and her capability of becoming a Kṣatriya's spouse) हता baffled in our desires, undone कृती blessed, one who has gained his object or achieved his purpose. प्रशस्तं कृतम् (achievement) अस्य । कृतमनेन इति वा वयम् is used for अहम्, according to ' अस्मदो द्वयोश्च ' पा 1 2 59 (एकत्वे द्वित्वे च विवक्षितेऽस्मदो बहुवचनं वा स्यात् । वयं ब्रूमः । पक्षे अहं ब्रवीमि आवां ब्रूव इति वा—सि कौ.). The plural in this case shows disrespect, instead of the usual respect, for the king does not think highly of himself for having lost what he imagines the bee has gained, and such use of the plural is common in literature The idiom has come down in the vernacular too, as when we say ' तूं मात्र शहाणा, आम्ही काय मूर्ख आहोंतच, ' where the plural आम्ही is indicative of the speaker's disrespect for himself The suggestion in the last line would have sounded unbecoming, had it not been for the fact that the king had become almost mad with passion for Śakuntalā and was sure that she was a fit object for his affection For it amounts to Oh ! alas ! how foolish I was to go in search of the truth concerning her This bee, not caring a straw for things of that kind, is acting the part of a haṭha kāmuka I really ought to have done the same ! But oh ! I am now undone This stanza is suggestive of future events viz the sudden appearance of the king on the scene, even like the bee, and his trying to kiss Śakuntalā inspite of her protests

I 23 3—धिट्ठे (धृष्ट) means impudent and corresponds to नटिंगण or वाटगा in Marāṭhī It is better than दुट्ठे (दुष्ट), because धिट्ठो is quite an appropriate abuse in the mouth of a girl धिट्ठो is evidently paraphrased by दुव्विणीदो in her last sentence by Śakuntalā विरमति stops रम् is usually Ātmanepadī, but when preceded by the prepositions वि, आ or परि, it takes the Parasmaipadī, according to 'व्याङ्परिभ्यो

रम पा 1 3 83 I 23 4—अन्यत at some other place The तस् is applied in the sense of the locative, as in इत अन्यत् पदम् पदान्तरम् another step This is an irregular compound formed according to 'मयूरव्यंसकादयश्च पा 2 1 72 I 23 5—दुष्टु यथा तथा विनीत badly disciplined or दुष्ट विनीत (विनय) यस्य ill-mannered ill behaved अभिभूयमाना मा परित्रायेथाम् is idiomatic for मम अभिभव or अभिभवात् मां परित्रायेथाम् I 23 7—आक्रन्द cry out to (for help) I 23 8—तप साधनानि रक्षन्ति तपोवनानि (मध्यमपदलोपी) नाम it is well known I 23 9—अवसरो वितुम् here is an opportunity (for me) to disclose myself The friends said in a jocular manner that they could not protect her and that she should call upon Dusyanta Here therefore, was a call and the king thought he might then fitly introduce himself So far the king's words are supposed not to be heard by the girls But his 'न मैनव्यम् । न भनव्यम्' were intended for them But apparently owing to his being at some distance they are not heard by the girls, even as the following words 'शासमाने अभिभास्ये are not What happened was that immediately after the king heard the proposal of the friends that Śakuntala should appeal to him, he indulged in this speech without leaving his place of concealment That was why the whole of his speech was not heard by the girls though a part thereof was intended for them To his 'न भैतव्यम् । न भेतव्यम्' he wanted to add some such words as 'अयमहमागत एव' which would mean he was the king and had gone there at their invitation But he checked himself in the middle of his speech (अर्धोक्ते) and realised that if he were to complete his speech in the way he wanted to, he would at once be detected as being the king Then probably, the king feared, the girls would not behave with him in a free manner He, therefore, desired to go to them as an ordinary man But as we shall see later on, he reveals his royal character inspite of himself The way in which the king is introduced to the hermitage is very ingenious and what is more important, perfectly natural A less clever artist would have made him simply go and announce himself It is to be noted that though he goes there as an ordinary person he goes as protector. Thus even then he could not completely dissociate his kingship from him पा र ध्रि वक्ति means to speak

Stanza 24 Construe—दुर्विनीतानां शासितरि पौरवे वसुमतीं शासति [सति] क अयं मुग्धासु तपस्विकन्यासु अविनयम् आचरति । (आर्या)

दुर्विनीतानां शासितरि the chastiser of the ill-mannered The word दुर्विनीत has been purposely used. Because Śakuntala was being teased.

by the durvinīta bee पौरवे महीं शासति (सति) is a locative absolute used in the sense of अनादर or 'inspite of,' 'notwithstanding' (महीं शासन्तं पौरवमनादृत्येत्यर्थः), according to 'षष्ठी चानादरे' पा 2 3 38 (अनादराधिक्ये भावलक्षणे षष्ठीसप्तम्यौ स्त । रुदति रुदतो वा प्राव्राजीत् । रुदन्तं पुत्रादिकमनादृत्य सन्यस्तवानित्यर्थ । सि कौ) मुग्धासु innocent, simple This makes the अविनय (rudeness or immodesty) of the bee graver तपस्विकन्यासु- Though the king knows which of the hermit girls was suffering from the rudeness, he pretends ignorance in order to appear disinterested and speaks of the rudeness being practised towards the hermit girls

1. 24 1—किंचिदिव somewhat, slightly इव here has the sense of 'a little' 'ईषदर्थोपमोत्प्रेक्षावाक्यभूषणेष्विव । ' गणरत्नमहोदधि संभ्रान्ता- confused It was natural for these hermit-girls to be confused at the unexpected appearance of a city-bred man But Anasūyā being the more serious character, first recovers self-possession and explains the situation to the king (R). Further, when the king directly addressed Sakuntalā and she gets more confused and remains speechless through nervousness, it is once more Anasuyā who answers for her and reminds her of her duty of receiving the guest in order to make her overcome her confusion and nervousness 1 24 3—आर्य noble sir The literal meaning of this word is also relevant here अर्यते (शरणत्वेन गम्यते आश्रीयते इत्यर्थ) असौ आर्य अत्याहितम् अतीव आहितं मनसि that which is seriously taken to or felt by the mind, a great danger. 'अत्याहितं महाभीति कर्म जीवानपेक्षि च ।' अमर 1 24. 4—अभिभूयमाना being assailed or teased कातरीभूता was frightened Note that the च्वि here is not used in the strict sense of अभूततद्भाव, for Sakuntalā had really become frightened That the च्वि is not always used in its strict sense in literature has been noted before 1 24 5—अपि has the sense of 'I hope' 1 24 6—साध्वसम्-Though Amara gives this as a synonym of 'fear' ('दरत्रासौ भीतिर्भी साध्वसं भयम् । '), it means the state of mind in which confusion or perturbation predominates and fear has a small tinge It is best translated by 'nervousness.' When Anasūyā pointed out Sakuntalā to the king, he knew she was his hostess and facing her asked the usual question of greeting But Śakuntalā grew still more confused under his gaze and remained silent (अवचना) Anasūyā saved the situation (R) 1 24 8—अतिथि- लाभेन by the acquisition of a distinguished guest This is a very high compliment It means "They were practising penance all the time, but only on that day their penance could be said to be really prosperous inasmuch as they obtained the opportunity of receiving such a

distinguished guest अतिथिविशेष (अतिथे विशेष) is a Sanskritism for विशेषयुत अतिथि a guest who has some distinguishing feature about him, a distinguished guest Such expressions have occurred before Or विशिष्यते असौ विशेष one who remains after others are gone one selected i e the best अतिथीनां विशेष the best of the guests The first way, is however, perferable 1 24 9—उटज—उज् a hermit's hut or cottage 'मुनीनां तु पर्णशालोटजोऽस्त्रियाम्' । अमर उटस्तृणपर्णादिस्तस्माज्जायते A cottage is made of grass, leaves etc फलमिश्रम् mixed with fruit अर्घम् is a respectful offering or oblation to gods or venerable men consisting of rice, Durva-grass etc The usual ingredients of this offering are "आप क्षीरं कुशाग्रं च दधि सर्पि सतण्डुलम् । यव सिद्धार्थकश्चैव अष्टाङ्गोऽर्घ प्रकीर्तित ।" अर्घ्यम् has the same sense इदम् refers to the water that she had in her pitcher and that was meant originally for watering the trees पादार्थम् उदकम् water for (washing) the feet This was a means of showing respect for the guest The origin of this religious custom probably lay in the fact that a guest generally came afoot and his feet soiled which badly required washing before he could proceed to do anything else. By asking her to go to the cottage Anasūya is really reminding Śakuntalā of her duty Father had appointed her to receive guests But she was there standing confused She was thus neglecting her duty But then the king did not want Śakuntala to go away So he avoided that contingency by observing that their kind words had really done him the necessary hospitality and formal things like *argha* etc were not required 1 24 10—भवतीनाम—Note that only Anasuyā has talked to him But he pretends he has had conversation with all of them This indicates his desire for such conversation सूनृता (सुष्ठु नृत्यन्ति जना अनया इति सूनृता । 'अन्येषामपि दृश्यते' पा 6 3 137 इत्यनेन दीर्घ) that by which people dance with joy, pleasant, sweet, delightful "सूनृतं मङ्गलेऽपि स्यात् प्रियसत्ये वचस्यपि" "सूनृत प्रिय । सत्यं च" अमर Compare "ता चाप्येतां मातर मङ्गलानां धेनु धीरा सूनृता वाचमाहु" उत्तररामचरित v 30 आतिथ्ये इदम् आतिथ्यम् hospitality This is the king's return compliment to Anasuya's "अद्य अतिथिविशेष etc" Priyamvada now intervenes She has all the while observed what kind of man the king was She now wants to have a chat with him, who appeared so refined and cultured. 1 24 12—तेन हि if you think that our words are a sufficient reception प्रकृष्टा छाया यस्यां सा प्रच्छाया । शीतला च सा प्रच्छायशीतला तस्याम् cool and possessed of a thick shade This dissolution deserves to be noted, because छाया at the end of a Tatpurusa compound becomes necessarily neuter, when the objects

that cast the shade are many and optionally so in other cases But these rules are not applicable to Karmadhāraya compounds Hence if we were to dissolve the compound as प्रकृत्या च यमी छाया च तथा शीतला we would obtain प्रच्छायाशीतला Read 'छाया बाहुल्ये' पा 2 4 22 (छायान्तस्तत्पुरुषो नपुंसकं स्यात् पूर्वपदार्थबाहुल्ये । इक्षुणा छाया-इक्षुच्छायम् । विभाषासेनेति विकल्पस्यापवाद । सि. कौ । पूर्वपदार्थबाहुल्ये किम् । कुड्यस्य छाया कुड्यच्छाया । तत्त्वबोधिनी) and 'विभाषा सेनासुराच्छायाशालानिशानाम्' पा 2 4 25 (एतदन्तस्तत्पुरुषः क्लीबं वा स्यात् । ब्राह्मणसेनम्, ब्राह्मणसेना । यवसुरम्, यवसुरा । कुड्यच्छायम्, कुड्यच्छाया । गोशालम्, गोशाला । श्वनिशम् श्वनिशा । तत्पुरुषोऽनञ्कर्मधारय इत्युक्तसेनेह । दृढसेनो राजा । असेना । परमसेना । सि कौ) 1 24 13—स्तत्र वेदिकायाम् on the raised-seat round the Saptaparna सप्तपर्ण is tree having seven leaves on a stalk 'सप्तपर्णो विशालत्वक् शारदो विषमच्छद ' अमर वेदिका was a quadrangular raised-seat, covered with a roof supported by pillars, used as a kind of arbour for sitting or standing under In this case it appears to have been constructed round the Saptaparna and was probably circular, as is the case with vedikās round trees मुहूर्त -र्तम is properly a period of 48 minutes or two dandas, but the word is used to signify any short space of time मुहूर्तम् is an accusative of time, used according to 'कालाध्वनोरत्यन्तसंयोगे' पा 2 3 5 (इह द्वितीया स्यात् । मास कल्याणी । मासमधीते । मास गुडधाना । क्रोश कुटिला नदी । क्रोशमधीते । क्रोश गिरि । अत्यन्तसंयोगे किम् । मासस्य द्विरधीते क्रोशस्यैकदेशे पर्वत । सि कौ) परिश्रमविनोदम् the removal or diversion of your fatigue 1. 24 14—अनेन कर्मणा refers to the work of watering trees 1 24 16—अतिथीनाम्—Duṣyanta was the only guest present there. The plural is intended to show आदर or respect पर्युपासनम् lit sitting round and near (a person), waiting upon with a view to do honour Observe the attitude of the two girls towards this conference under the Saptaparna tree Priyamvadā wanted to have a jolly good talk with the fine gentleman from the town Anasūyā consented to the proposal because they would, she thought, be thus honouring their guest, to whom formal reception was not accorded. The religious side of the reception is more in her mind In the simplicity of her heart she further imagined that Śakuntalā might perhaps be opposed to such a meeting, as she did not appear to Anasūyā to have yet completely recovered from the confusion, in which she was thrown at the king's appearance She, therefore, directly appealed to the formal hostess and pointed out to her the propriety of such course of conduct 1 24. 18—तपोवन . गमनीया accessible to, or susceptible of, an emotion inconsistent with the penance-grove 1 24. 19—गमनीया literally means fit to be reached or approached; hence acces-

sible विकारस्य=विकारेण The vikāra in the present case is of course love Śakuntalā became conscious of such emotion since she saw the king but she could not know why and how that emotion took possession of her Such indeed is the case with young girls when love first enters their heart ! 1 24 21–रमणीयम् charming owing to your equal age and beauty Though, as we know, the king has already observed that Śakuntalā is far more beautiful than her two friends and has admired and actually fallen in love with her, he is here giving vent to the first impression that is produced on a fresh visitor to the penance grove In fact he himself was at first, equally struck with the beauty of them all His attempt is not to let them know that he has been observing them for some length of time शोभनं हृदयं यस्य स सुहृद् a friend, तस्य भाव सौहार्दम् friendship 1 24 22–जनान्तिकम् and अपवार्य, like स्वगतम् or आत्मगतम् and प्रकाशम्, are stage directions (नाट्योक्तय) They have been fully explained in Appendix A. The student may remember here that जनान्तिकम् and अपवार्य indicate those speeches which are meant for particular individuals only to the exclusion of others स्वगतम् or आत्मगतम् means a speech intended for the speaker alone It is in fact a soliloquy प्रकाशम् signifies a speech which is intended for all Of course on the stage all speeches, including स्वगतम्, are to be uttered in a manner loud enough to be heard by the entire audience. But the actors must show by proper gesticulations or their absence that they have or have not heard the particular speech. 1 24 24–चतुरगम्भीरा च आकृतिर्यस्य whose appearance is lively and dignified मधुरम् and प्रियम् are adverbs going with आलपन्, talking in a sweet and pleasing manner प्रभाव majesty, dignity Note that what first strikes Priyamvadā is the king's trim and august appearance and then his sweet pleasing words Priyamvadā is inclined, as we shall see later, to repose more confidence in the king's outward appearance She is somewhat of a superficial girl 1. 24 29–मधुरालापजनित created by (your) sweet words This shows that मधुरम् is one of the adverbs in Priyamvadā's last speech and not चतुरम्, as some editions have Anasūyā caught the *word which Priyamvadā* had just uttered विस्रम्भो मां मन्त्रयते the confidence makes me speak मन्त्रयते is causal राजर्षिवंश — This shows, not that the girls had recognised the king but that he appeared to them so dignified in appearance that they thought he belonged to a noble family This and the following two sentences are courtly in form and illustrate the conventional politeness of speech on such occasions. They supply good examples of पर्यायोक्तम्. Though

the girls were brought up in a forest, their education, it appears, included the knowledge of city-ways (वनेऽप्यसि लौकिकज्ञा) i 24, 31–विरहेण पर्युत्सुक (anxious, pining) जन यस्मिन् This highly conventional question is merely equal to the plain 'Where do you come from?' The idea is the king's absence from his country has made his subjects pine away for him. Compare 'तत् कथय आगमनेन अपुण्यभाक् कतमो विजृम्भित-विरहव्यथ शून्यता नीतो देश ।' हर्षचरित ३ 1 p 41 (our edition), R 2 73 सुकुमारतरोऽपि though extremely delicate. तर is really a comparative termination It is often used, as here, to express mere excess But a strict grammarian may argue that in all those cases where तर shows excess, the idea of comparison is also present Here, for example, the king is compared in a tacit way with all other people in the world तपोवन नीत your self has been subjected to (lit towards the abode of) fatigue of going to the penance-grove It should be noted that Anasūyā takes upon herself the task of asking these formal questions to the king A serious character is necessary for this business This should be particularly remembered, because it would be of use to us when we would come to the discussion regarding the assignment of speeches in the Prelude to Act iv i 24 34—मा उत्ताम्य (from उद् + तम् ताम्यति) do not be impatient Now that Sakuntalā is drawn towards the king in some mysterious way, this soliloquy is quite natural i. 24 35—कथं वेदयामि how shall I announce or disclose myself? आत्मापहारम् concealment of myself The king is in a fix He does not like to disclose himself, as we have already seen His conscience also does not allow him to hide his real character, which can only be done by telling a blunt falsehood Under these circumstances, the king, as people often do, resorts to a quibble Note the famous 'नरो वा कुञ्जरो वा' of Yudhisthira i 24 36—भवतु shows he has made up his mind regarding the course to be adopted भवति your ladyship! This is a polite form of addressing women, corresponding to the masculine भवान्. Also note 'परपत्नी तु या स्त्री स्यादसम्बन्धा च योनित । तां ब्रूयाद्भवतीत्येवं सुभगे भगिनीति च ॥' Ms 2 129 पौरवेण राज्ञा (1) by the Paurava king viz my father, (2) by the Paurava king viz Dusyanta i 24 37—धर्माधिकारे (1) to the office of (performing) my duty (as king), which included the granting of protection to ascetics (2) to the superintendence of religion, which included visiting forests and seeing that everything there was going on well This speech has been so worded as to be applicable to Dusyanta himself as well as to an officer appointed by him to the Department of Religion Thus the meanings (1) above are

for the satisfaction of Dusyanta's conscience, while (2) are intended for Anasūyā and the other girls अनिर्विघ्नाः ता क्रियाः तासामुपलम्भ तस्मै in order to know or ascertain (whether your) rites are free from obstacles This is a compound which almost breaks under the meaning it conveys. It is compressed. धर्मार्थं धर्मसाधनं वा अरण्यम् धर्मारण्यम् (मध्यमपदलोपी) a penance forest, a sacred grove ‖ 24 38—सनाथा possessed of a protector This is again a compliment to the king ‖ 24 39—शृङ्गारजनिता लज्जा bashfulness of love Śakuntalā now knows definitely that the man for whom she felt that 'emotion incompatible with a penance grove' is a high personage and her love for him becomes confirmed Hence this particular kind of bashfulness on her part, ‖ 24 40—आकार (1) simple appearance (आकृति), (2) changed appearance or mien, such as the expression of the face etc, as indicating mental emotions, (3) gestures etc, which directly reveal the inward feelings (2) and (3) are called इङ्गित Hence 'आकारो इङ्गिताकृती' अमर The meaning (2) refers to the king We may say that he probably changed colour and thus indicated his love, (3) is applicable to Śakuntala She must have gone through certain definite gestures, which clearly demonstrated her sentiment For the poet gives a special stage-direction for her ‖ 24. 44—जीवितसर्वस्वेन with the all-in-all of his life viz Śakuntalā, who was कृतार्थकरुणामित्यम कृत अर्थं येन one who has accomplished his object, blessed When the girls observed that both Śakuntalā and the king had fallen in love with each other, they were justified in indulging in this joke Śakuntalā liked it extremely and, like a coy girl that she was, she indicated the fact by resenting it ‖ 24 46—अपेतम् is imperative second person dual of अप + इ to go away किमपि something imaginary, improbable, absurd Śakuntalā is here feigning resentment Her words really mean exactly the opposite of what they express She would very much like her friends to carry on in similar vein This is quite like a woman ‖ 24 47—वयमपि—Now that you have asked me several questions and have had your answers, I also desire to ask you something and that is concerning your friend (सखीगतम्) Compare 'अन्विष्यते च कुसुमपुरगामिना नन्दामात्यसुहृदां निपुणं प्रचारगतम्' Mu ii ‖ 24 48—अनुग्रह favour अभ्यर्थना request, prayer ‖ 24 50—शश्वत् is an indeclinable, meaning 'again and again' शश्वद्भव शाश्वतम् or शाश्वतिकम् occurring again and again, perpetual ब्रह्माणि—ब्रह्म really means (1) the Vedas, (2) the supreme truth or the highest principle, (3) penance 'वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्रः प्रजापतिः ।' अमर Now celibacy is useful

for the study of the Vedas, or for practising penance, or in our attempts to realise the highest truth Hence ब्रह्मन् secondarily means celibacy, which is the sense intended here आस्ते, स्थित observes perpetual celibacy प्रकाश may mean either, as a noun, celebrity, fame (प्रसिद्धि), thus इति प्रकाश = 'It is well-known, such is his fame,' or, as an adjective, famous, celebrated (प्रसिद्ध), thus इति प्रकाश = 'he is thus known or celebrated' For प्रकाश in the latter sense compare R. 3 48, 18 28 I 24 51—आत्मजा lit born of oneself i e one's daughter This word has been purposely used. How can a perpetual celibate have a daughter born of himself? (R) That is the king's difficulty It will be seen that this query is the first step in the king's तत्त्वान्वेष

It must here be pointed out that there is clear contradiction between this passage viz 'भगवान् काश्यप कथमेतत्' and I 21 20 'अपि नाम संदेहेन' above. In the previous passage the king first hopes and then becomes certain that Sakuntalā is the daughter of a Ksatriya wife of Kāśyapa. This suggests that according to Dusyanta Kāśyapa must have been a married man with more than one wife The present passage on the other hand speaks of Kāśyapa's perpetual celibacy as a well-known fact. How are the two statements to be reconciled? It looks as if Kālidāsa is nodding here Or perhaps the poet wants to show that an interested lover often forgets or ignores inconvenient facts, when trying to quiet qualms of conscience. This apparent contradiction between I. 21 20 and I 24. 50–51 does not seem to have struck any previous commentator or annotator. I. 24 53—कौशिक ज्ञेय whose family name is Kauśika, कुशस्य or कुशिकस्य गोत्रापत्य पुमान् कौशिक This refers to Viśvāmitra, who was the great-grandson of Kusa (or Kuśika), being the son of Gādhi, the son of Kuśanābha, the son of Kuśa Read रामायण बालकाण्ड 'ब्रह्मयोनिर्महानासीत् कुशो नाम महातपा । अक्लिष्टव्रतधर्मज्ञ सज्जनप्रतिपूजक ॥ 1 स महात्मा कुलीनायां युक्तायां सुमहाबलान् । वैदर्भ्यां जनयामास चतुर सदृशान् सुतान् 112 कुशाम्बं कुशनाभ च असूर्तरजस वसुम् । . 3' सर्ग 32, 'कस्यचित्त्वथ कालस्य कुशनाभस्य धीमत.। जज्ञे परमधर्मिष्ठो गाधिरित्येव नामत ॥ 5 स पिता मम काकुत्स्थ गाधि परमधार्मिक । कुशवंशप्रसूतोऽस्मि कौशिको रघुनन्दन ॥ 6' सर्ग 34 Also vide सर्ग 57 18, 19 The Visnupurāna gives the same pedigree for Viśvāmitra, except that it makes Gādhi the son of Kuśāmba But the Mahābhārata makes Viśvāmitra the grandson of Kuśika by the elimination of Kuśanābha. Read 'कान्यकुब्जे महानासीत् पार्थिवो भरतर्षभ । गाधीति विश्रुतो लोके कुशिकस्यात्मसंभव ॥ 3 तस्य धर्मात्मन पुत्र' समृद्धबलवाहनः

विश्वामित्र इति ख्याता बभूव रिपुमर्दन ॥ 4 आदिपर्व अ 191 Note that गोत्रकृत (caused or given by his family) नामधेय यस्य स गोत्रनामधेय is a सापेक्ष समास but it is allowed on the usual principle of सापेक्षत्वेऽपि गमकत्वात् समास I 24 54—महान् प्रभाव यस्य of great prowess. The prowess of Visvamitra is well known. It was he who by means of his rigorous austerities raised himself to the position of a Brahmarsi, saved Sunahsepa from the hands of Varuna transported Trisanku to the skies in his mortal body and proceeded to create another universe in the manner of Brahma. Note that महत् is changed to महा when it forms the first member of a Karmadharaya or Bahuvrihi compound according to 'आन्महत समानाधिकरणजातीययो' पा 6 3 46 (महत आकारोऽन्तादेश स्यात समानाधिकरणे उत्तरपदे जातीय च परे । महाराज । महाब्रह्मा । महादेव । महाजातीय । समानाधिकरणे किम । महत सेवा महत्सेवा । सि कौ) राजा च असौ ऋषिश्च राजर्षि a kingly or royal sage This epithet was literally true in the case of Visvamitra because he was both a king and a sage I 24 57—प्रभवम् lit cause of birth progenitor father 'स्याज्जन्महेतु प्रभव स्थान चाद्योपलब्धये अमर उज्झिता abandoned I 24 58—शरीरसंवर्धनादिभि (supply कर्मभि) by such actions as fostering the body etc. शरीरसंवर्धनम् आदिर्येषां तै Compare 'उपप्रादु यतश्चाहमपत्य शयितामिमाम्। निर्जन विपिने रम्य शकुन्तै परिवारिताम् । 20 आनयित्वा ततश्चैना दुहितृत्वे न्यवेशयम् ॥ 23 शरीरकृत प्राणदाता यस्य चान्नानि भुञ्जते । क्रमेणैते त्रयोऽप्युक्ता पितरो धर्मशासने ॥ 24 म भा आदिपर्व 93 I 24 59—कुतूहलम् कौतूहलम् । स्वार्थे अण् I curiosity आ मूलात्—आ is here a कर्मप्रवचनीय (i e a preposition used by itself and governing a noun in some case), denoting the limit inclusive (अभिविधि) It governs the ablative according to पञ्चम्यपाङ्परिभि पा 2 3 10 (एतै कर्मप्रवचनीयैर्योगे पञ्चमी स्यात् । अप हरे, परि हरेसंसार । परिरत्र वर्जने । लक्षणादौ तु हरि परि । आ मुक्ते संसार । आ सकलाद् ब्रह्म ॥ सि कौ) I 24 62—उग्र वर्तमानस्य (note the idiom) who was practising rigorous penance किमपि somehow Kalidasa often uses this as an adverb Note 'स्नेहाद्धु किमपि विरहे ध्वंसिनस्ते त्वभावादिष्टे वस्तुन्युपचितरसा प्रेमराशीभवन्ति ॥ Me 108 also R 2 57 जातशङ्क whose fear was roused (lit born) I 24 63—अप्सरा (अप्सु सरन्ति प्रचलन्ति अद्भ्य उद्गच्छन्ति वा इति)—The Apsarases were originally water-deities as their name suggests Later on they came to be looked upon as celestial damsels serving as courtesans in heaven They were endowed with personal beauty and eternal youth and were adepts in fine arts such as dancing and singing They were often sent by Indra to disturb the austerities of sages, who caused his throne to totter The Ramayana says they sprang from the ocean as it was being churned. Note अप्सु निर्मथनादेव रसात्तस्माद्वरस्त्रिय I

उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन् ॥' बालकाण्ड 45 33 But the Mahābhārata makes them the daughters of Kaśyapa and Ariṣṭā. Vide आदिपर्व 66 'इम त्वप्सरसां वंशं विदितं पुण्यलक्षणम् ॥ 46 अरिष्टायां तु सुभगा देवी देवर्षितः पुरा । 49' Bāṇa in his Kādambarī mentions 14 families of the Apsarases According to Amara this word is always used in the plural ('स्त्रियां बहुष्वप्सरसः स्वर्वेश्या उर्वशीमुखाः'), but this rule is not invariable For, the word is found used in the singular too in literature. Kālidāsa uses it thrice in the singular in this play and in the Vikramorvaśīyam he uses the form अप्सरा ending in आ ('अनप्सरेव प्रतिभाति' V 1) Note 'आप सुमनसो वर्षा अप्सरा सिकता समाः । एते स्त्रियां बहुत्वे स्युरेकत्वेऽप्युत्तरत्रयम् ॥' 'स्त्रियां बहुष्वप्सरसः स्यादेकत्वेऽप्सरा अपि ।' शब्दार्णव. नियमस्य विघ्नं करोति तच्छीला असौ who causes obstacle to his vow. The niyama refers to the vow of celibacy. I 24 64—अस्ति shows that the fact is well known अन्येषां समाधिः तस्मात् भीरुः तेषां भयं fear of others' practice of penance समाधि should here be taken in the sense of mere 'penance' or 'practice of penance' समाधि really means profound or abstract meditation, which consists in perfect absorption of thought into the one object of meditation viz the Supreme Spirit It is the 8th and last stage of yoga Compare 'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि (योगस्य)' योगसूत्र 2 29, 'तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः ।' Ibid 3 3 I 24. 66—वसन्तोदारसमए–The correct translation of this Prākṛta is वसन्तावतारसमये at the time of the advent of the spring For the Prākṛta ओदार is legitimately equal to the Sanskrit अवतार, as ओदरयन्ति=अवतारयन्ति (I 4 above) Rāghavabhaṭṭa translates वसन्तोदारसमए by उदारवसन्तसमये, remarking 'प्राकृते पूर्वनिपातानियमः' उदार in this case means pleasant But there seems to be no doubt that वसन्तावतारसमये is the proper translation Kālidāsa has used the same Prākṛta expression in the clear sense of वसन्तावतार elsewhere Compare 'पेक्खदु भवं वसन्तोदारसूअअं अहिरामत्तणं पमदवणस्स (प्रेक्षतु भवान् वसन्तावतारसूचकमभिरामत्वं प्रमदवनस्य)' V II, 'ण भव अज्ज पुढमं वसन्तोदारसूअआइं रत्तासोअकोरआइं उपाअण पेसिअ (ननु भवत्या प्रथमं वसन्तावतारसूचकानि रक्ताशोककोरकाणि उपायनं प्रेष्य)' M III 'सुंदरि ! भ्रमरस्वावोत्ति वसन्तोदारसंभूदो किं ण चूदप्पसवो ओदंसणिज्जो (सुन्दरि ! भ्रमरस्वाव इति वसन्तावतारसंभूतः किं न चूतप्रसवोऽवतंसनीयः)' Ibid III उन्मादयितुं शीलं यस्य तत्, उन्मादयितृ तदेव उन्मादयितृकम् intoxicating, maddening जर्योक्ति–Bashful as she was Anasūyā could not proceed with her story, when she reached this point The king came to her help and told her that what followed (पश्चात् the sequel) was easily understood. The whole situation has been managed by the poet so cleverly A less consummate artist

would have made the innocent forest girl give a glowing description of the occasion and the occurrence But there is more charm in Kalidasa's suggestion For the story of Visvamitra s penance and his seduction by Menaka vide Mb Adiparvan ch 92-93 The story also occurs in the Ramayana Balakanda 63, from which we learn that Menaka, after seducing Visvamitra, stayed with him for ten years in his hermitage but was afterwards abandoned by him, who went to another region for practising penance afresh In the Ramayana there is, however, no reference to the birth of Śakuntala during this period. I 24 68—सर्वथा verily, after all अप्सरा सभव यस्या born of a celestial nymph Compare 'सुरयुवतिसंभवम् ' II *infra* उपपद्यते —Supply अस्या अप्सर सभवत्वम् after this

Stanza 25 Construe —अस्य रूपस्य सभव मानुषीषु कथ वा स्यात् प्रभातरल ज्योति वसुधातलात् न उदेति । (अनुष्टुभ्)

This stanza describes the unearthly beauty of Śakuntala It conveys a great compliment to her She therefore hangs down her head in bashfulness कथ वा how possibly ? This is emphatic for "It is not at all possible (R) मनोज्ञ्यानि प्रिय मनुष्य तास From मनु in the sense of अपत्य we obtain two forms viz मानुष and मनुष्य according to 'मनाजातावञ्यतौ षुक् च' पा 4 1 161 प्रभातरल ज्योति the flash, tremulous or glittering with lustre This of course refers to lightning with which Kalidasa often compares his beautiful women Note, रम्यनिर्व्यक्तिरया विद्युत् प्रिया न ममोर्वशी II ' V iv 1 For similar expression compare 'सुन्दरी सा न वेयेष त्रिवेर तेन जायते । प्रभामानं हि तरल दृश्यते न नराश्रय II' काव्यादर्श 2 129 Raghavabhatra says that प्रभातरल ज्योति refers to the moon etc This is not good

I. 25 1—लब्ध अवकाश येन one which has found scope Here the तत्त्वान्वेष begun by the king with 'वयमपि तावद्गत्यो सर्वगत etc ' (I 24 47) is complete The king now knows that Śakuntala is not only not the daughter of a Brahmana by a Brahmani, but is actually the daughter of an illustrious Ksatriya king by an Apsaras This makes her क्षत्रपरिग्रहक्षम without any doubt, a conclusion which he already had arrived at but which he wanted to corroborate by तत्त्वान्वेष A fresh impetus is also given here to the king s passion for Śakuntala by the knowledge that she was not merely an ordinary Ksatriya girl but one born of a celestial being This is the more reason why Dusyanta should covet her (R) But there was one more difficulty Priyamvada had referred (उदाहृत uttered) in joke (परिहास) to

Śakuntalā's longing for a husband (वरप्रार्थना) in her speech (' यथा वनज्योत्स्ना . अनुरूपं वरं लभेय ' I 21 16–17). This led the king to imagine that the question of Śakuntalā's marriage was probably under discussion among them then (for young girls talk of such things among themselves especially when the elders discuss them), and that it was just possible that Śakuntalā had already fixed her affection on somebody else If such was the case, the king had no hope For Śakuntalā could not possibly change her mind But he knew nothing definitely It was also possible that the वरप्रार्थना was only innocently uttered and that it had no such meaning in it as this This is the द्वैधीभाव (indecision or doubt) under which the king's mind grew uneasy (कातर) And as he was revolving as to how he could make this point clear, his expression naturally betrayed him to be पुनरपि वक्तुकाम (desirous of speaking even again). Priyamvadā observed this and asked him to proceed. I 25. 3–द्विप्रकारं द्वैधम् । द्वैधेनावस्थिति द्वैधभाव । द्वैधभाव एव द्वैधीभाव । स्वार्थे च्वि । अथवा न द्वैधम् अद्वैधम् । अद्वैधेन द्वैधेनावस्थिति· द्वैधीभाव कृत द्वैधीभाव येन । तच्च अत एव कातरं च That the च्वि is often used without expressing its technical sense of अभूततद्भाव I is used स्वार्थे has been noted before. The king's mind was actually in suspense and hence there is no scope for च्वि Or we may say that द्वैधभाव means to be literally divided in two parts The king's mind was so only metaphorically Hence there is scope for च्वि It may be noted that in any case कृत is superfluous द्वैधीभावकातरम् would have been sufficient But Kālidāsa sometimes uses such superfluous words e g प्रतीष्ठनीवारहस्ताभि , कुतूहलगर्भोपहित, शक्रावतारा भ्यन्तरवासी, शिथिलज्याबन्धम् etc

The sentence ' किंतु मह्या . मन ' (I 25 2–3) is dropped in some editions We think the sentence is necessary in view of what has preceded and what follows It is quite appropriate in its place and well brings out what passes in the king's mind To explain As we have seen, the king was in a fix He feared Śakuntalā loved another person. How was he to get this point cleared ? He could not with propriety ask Priyamvadā as to whether Śakuntalā was already betrothed, or whether she herself had fixed her heart on somebody That would be too rude He wanted to ask something and knew not how to proceed The clever Priyamvadā observed this and saw the king was ' पुनरपि वक्तुकाम· ' In the absence of this passage the king's state of mind would be calm after ' उत्कावकाशो मे मनोरथ ' and there would be nothing to lead Priyamvadā to conclude that he was ' पुनरपि वक्तुकाम ' Thus the passage is necessary for Priyamvadā's following

speech, which otherwise would be abrupt and unnatural. This is an independent argument for the genuineness of the passage. Now, when Priyamvada accosted the king in that way, he had made up his mind how to proceed and asked the question in stanza 26. Note that this question in itself was by no means important. The real doubt in the king's mind was not of the kind expressed in the stanza. He was not a fool to imagine even for a moment that Kasyapa would really be so प्रसादुदर्शी and so ignorant of human nature as to insist that the daughter of a Kṣatriya king and of an Apsaras should lead the life of a forester till death. Such a contingency was not to be thought of. But then the importance of the stanza lies in its embodying a leading question. If Kasyapa was thinking of Sakuntala's marriage, or if she had fixed her heart on somebody, Priyamvada's answer would be, as the king rightly expected, 'Oh! What of observing the ascetic's vow till death! Father is already thinking of her marriage. Or, she has already chosen a suitable bridegroom for herself.' But when she merely informed the king of the sage's pious intention (सङ्कल्प) of bestowing her on a suitable bridegroom, he knew that his fear was unfounded and burst forth in the exultation 'न भवतु रत्नम्.' Thus it will be seen that the passage is necessary for Priyamvada's next speech and also for understanding properly the real significance of stanzas 26 and 27.

1 25 4—सस्मितम् goes with निरोक्ष्य. The smile is directed against Śakuntalā. Priyamvada has observed that she has begun to grow uncomfortable under the king's glances and with his inquiry concerning her. The inquiry is still not complete, as she guesses. She, therefore, wants to tease Śakuntala by asking the king to proceed with his inquiry and enjoy the fun. 1 25 5—वक्तु काम यस्य स वक्तुकाम. वक्तुम् loses its final according to the maxim 'तुम्काममनसोरपि । समो वा तत्हितयोर्मांसस्य पचि युड्घञो' quoted in the तत्त्वबोधिनी on 'इन्दोदादीनि यथोपदिष्टम्' पा 6 3 109. The तत्त्वबोधिनी further explains the maxim as 'कृत्यान्ते उत्तरपदे अवश्यम अन्त लुम्पेत् । अवश्यगन्तव्य, अवश्यमेय । तथा तुम काममनसो परत अन्त लुम्पेत् । गन्तुकाम, गन्तुमना । समो हितततयोरन्तं वा लुम्पेत् । संहित सहित । सतत सन्तत । युट घञ् च एतयो परो य पच् धातु तस्मिन् परे मांसस्यान्त लुम्पेत् । मांसपचनी । मांसपाक ।' 1 25 6—अङ्गुल्या तर्जयति threatens or rebukes with her finger. This was to indicate as though she was angry with Priyamvadā for leading Dusyanta to pursue his interrogatories. Note that (तर्ज्) तर्जयति is Ātmanepadī and its use in the Parasmaipada requires defence. This is obtained in the gene-

ral rule (परिभाषा) which says that in the case of those roots, which are Ātmanepadī on account of their final anudātta vowel being dropped (तर्द्, सम्‌ are such roots), the Ātmanepada is optional, 'अनुदात्तेत्त्वप्रयुक्तमात्मनेपदमनित्यम्' But all grammarians do not admit the authority of this Paribhāṣā and Nāgojī has quoted and refuted it in his Paribhāṣenduśekhara, as it is not found in Patañjali's Mahābhāṣya According to them, therefore, such licence is condemnable. There is another way of defending such use and that is according to the Cāndra school of grammarians For these believe that all roots can take either Pada Note 'तथा चाह । चान्द्रास्तु मन्यन्ते सर्वस्मादुभयं पदम् । इति । ' जयमंगल's सुधा on मन्त्रार्थ's अणुव्याख्यान 2 129 ' मोक्षकामो भवेदन्यो यदि मुक्ताऽविरयत । मोक्षकामस्य किं तेन स्वनाशार्थं च तो वर्तेत् ॥' A third way of defending तर्जयति in the present case is to take it as a causal form from तर्द् and say that the causal sense is absent 1 25 7 —सम्यगुपलक्षितम् rightly observed This shows that there was something in the king's complexion which betrayed his deliberation and for observing which he complimented Priyamvadā This is another proof for the genuineness of 'किंतु मन' मता चरितं तस्य श्रवण तस्य लोभस्तस्मात् from an eagerness to hear the life or deeds of the good By मत the king refers to Viśvāmitra, Menakā and their daughter Śakuntalā There is a sly humour in referring to these persons as सत् 1 25 10—अलं विचार्य enough of deliberating To Priyamvadā the king appeared to be distinctly deliberating She thought he was hesitating how to interrogate the forest girls But really he was not prepared how to proceed in view of the particular object he had in view, This is also for the retention of 'किंतु मन' अलम् and खलु expressive of prohibition, are used with a gerund according to 'अलंखल्वो प्रतिषेधयोः प्राचां क्त्वा' पा 3 4 18 (प्रतिषेधार्थयोरलंखल्वोरुपपदयो क्त्वा स्यात् । अलं दत्वा । पीत्वा खलु । सि कौ) न नियन्त्रण नियन्त्रणा या (restraint) यस्मिन् स अनियन्त्रण । तादृश अनुयोग (question) यस्मै to whom a question can be put without any restraint or reserve. Priyamvadā means to say that whatever the king desires to ask he should plainly ask. There is no necessity for reserve or restraint in conversation with ascetic folk 1 25 11—इति in this way, from this point of view

Stanza 26 Construe —अनया मदनस्य व्यापाररोधि वैखानसं व्रतम् आप्रदानात् निषेवितव्य किम्, आहो] इव] मदिरेक्षणवल्लभाभि हरिणाङ्गनाभि समम् अत्यन्तमेव निवत्स्यति [किम्] । (वसन्ततिलका)

As we have already remarked the two alternatives in this stanza are in themselves unimportant Their importance lies in the

answer which the king expects to his queries व्यापारं रोद्धु शीलमस्य which obstructs the operation. Evidently an ascestic's vow is by no means helpful to the operation of love वैखानस—As a noun this word has occurred before See 1 9 7 above Here it is an adjective Explain वैखानसस्य इदं वैखानसम् belonging to a hermit Or विखनसा एतन्नामस्मुनिना कृत प्रोक्त वा laid down or expounded by the sage Vikhanas, who had framed rules to be followed by people in the 3rd stage of life आ is again a कर्मप्रवचनीय governing the ablative प्रदान is the giving away in marriage आहो or ' आहो उताहो किमुत विकल्पे किं किमूत च ' अमर. सदृशानि ईक्षणानि यासां ता । अत एव वल्लभा तासि । अथवा सदृशानि च तानि ईक्षणानि च । तै वल्लभा तासि This adjective is significant and supplies the reason why, according to the king, Śakuntalā might be tempted to lead a forest life till death The deer were dear to her, because of the similarity between her and their eyes And one likes to pass one s days among one s dear fellows अन्तस्य (मृत्यो) अत्यय. अत्यन्तम् आमरणम् transgressing her death, till death This is an Avyayībhāva compound in the sense of अत्यय or passing away It goes with निवत्स्यति एव emphasises the meaning, 'Actually, or absolutely or even till her death' i e without the possibility of this being changed The reading 'मदिरेक्षणवल्लभाभि.' has to be rejected because it neither gives the required significance, nor tells, why the deer were beloved of Śakuntalā In 'आत्म भाभि' the force of एव is lost and आत्म is superfluous

1 26 2—धर्मचरणेऽपि even in the practice of religious duties The force of अपि is that in religious matters generally women are allowed their own choice But even there Śakuntalā was not independent परत्व परा -शम् (control, authority) यस्मिन् अयं जन refers to Śakuntalā Generally the expression signifies the person speaking But Kālidāsa uses it to refer to other persons as well 1 26 3—सङ्कल्प intention or plan Why does Priyamvadā take care specially to point out to the king Śakuntalā's extreme dependence on her father ? That does not properly form part of her answer and the answer would not in any way appear defective if we omitted the sentence 'धर्म .जन' What then was her purpose in delivering this *obiter dictum* ? It was this, we think Priyamvadā along with Anasūyā had already observed that both the king and Śakuntalā were attracted towards each other The king probably exhibited signs of impatience, when he made this query Priyamvadā observed them,

but she could not see what was exactly at the back of the king's mind in asking this question She thought the king had almost lost his patience and would at once propose to Śakuntalā, if he received a favourable answer from her So in order to put a check on his desire she specially pointed out to him Śakuntalā's dependence on her father's will, even in such comparatively innocent matters as religious duties What then of such purely worldly affairs as a matrimonial alliance? That, Priyamvadā suggested, Śakuntalā could never enter into without the consent of her father And as he was away, it was no use if Dusyanta made haste in the matter It may be remembered that it was Priyamvadā who, out of the three, was more apprehensive of Kāśyapa's attitude towards the marriage Compare 'तात इदानीमिम वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति' (IV 0 14) It was therefore quite in keeping with her character to utter this careful warning However in doing so, she left Dusyanta sufficient ground for hope He was no doubt अनुरूप वर and with Kāśyapa's consent he could have his desire fulfilled. This was her suggestion in the next sentence I 26 4.-दुरेन अवाप्यते असौ दुरवापा difficult to obtain इयं प्रार्थना refers to his own prayer or longing for Śakuntalā, which always was present before his mind's eye Note the change in the king's attitude, now that *all* his doubts were solved He grew actually jubilant When his तत्त्वान्वेष was over, he merely said that his desire was लब्धावकाश Then he did not talk of actually obtaining (आप्) the object of his desire. What struck him then was merely the possibility of his gaining his object That possibility now developed into almost certainty (न दुरवापा अत्यन्त सुलभेत्यर्थः I This is the force of the two negatives, न and दुर्), when he knew that Śakuntalā was not already engaged For he was sure Kāśyapa would find no better अनुरूप वर than himself, This is the difference between 'लब्धावकाशो मे मनोरथः' and 'न दुरवापा इयं खलु प्रार्थना' Williams takes प्रार्थना to mean 'the prayer supposed to have been made by Kanva that he might find a suitable husband for his foster child' This is scarcely the meaning There is no point in the king's remarking to himself that Kāśyapa can easily find a suitable husband for his daughter. Perhaps Williams' meaning would have been pertinent if the remark had been 'प्रकाशम्' For it would then have suggested to the girls that he was the अनुरूप वर about whom Kāśyapa was thinking But as it stands Williams' explanation would not do

Stanza 27 Construe —हृदय, आभिलाष भव, सपति सदेहनिर्णयो जात यदग्निम् आशङ्कसे तद् इद स्पर्शक्षम रत्न [वर्तते] । (आर्या)

अभिलाष is a longing of love Compare ' अभिलाषमुदीरितेन्द्रिय स्वसुतायामकरोत् प्रजापति । अथ तेन निगृह्य विक्रियामभिशस्त फलमेतदन्वभूत् ॥ ' Ku 4 41 संदेहाना निर्णय the solution of doubts The doubts of course refer to whether Śakuntala had already been betrothed or had already fixed her heart on somebody else They also include the uncertainty regarding Śakuntala's parentage under which also the king was labouring For we must remember this is Duṣyanta's final pronouncement on the subject and he is here reviewing the whole course of his love निर्णय is that which leads (नय) one directly (निर्) to the desired object i e definite knowledge about a thing संदेहनिर्णय would thus mean definite knowledge about a point which upto now was doubtful अग्निम्—This comparison speaks highly of the king's moral character If Śakuntala was a Brahmaṇī, or if she was already betrothed, she was to the king as inaccessible as fire He would never entertain a passion for such a person His case, however, was like that of a man who saw the glow of a jewel, mistook it for flames of fire and kept away from it But on closer examination he realised that it was merely a brilliant jewel which admitted of touch (स्पर्शक्षम) (R)

I 27 1– सरोषमिव—Note the propriety of इव Sakuntala was not really angry She merely pretended anger I 27 4– असम्बद्धप्रलापिनीम् who is talking nonsense. असम्बद्ध lit not well joined together or connected, hence incoherent, absurd, nonsensical. प्रलाप again has the sense of incoherent talk. Note that असंबद्धप्रलापिनीं प्रियंवदां निवेदयिष्यामि is a Sanskritism for प्रियंवदाया असम्बद्धप्रलापं निवेदयिष्यामि We get such constructions according to the maxim ' सविशेषणे हि विधिनिषेधौ विशेषणमुपसंक्रामत सति विशेष्ये बाधे ' I 27 8 अकृत सत्कार यस्य to whom honour was not paid स्वच्छन्दत at your own (sweet) will, without any special reason Note that the one idea which troubles Anasūyā is that they have not offered due hospitality to the king Śakuntala was the formal hostess It was, therefore, most improper for her to depart in that way Her words are all suggestive and meant to bring to Śakuntala's notice the extreme impropriety of her conduct It is not proper to leave even an ordinary guest unlooked after Here was a distinguished guest Well ! one may perhaps be obliged to depart on some important business But Sakuntalā was going at will How improper

her conduct therefore was[1] (R) I 27 8—आः कथं गच्छति—Most editions do not read this sentence We think it is necessary in order to indicate adequately to the audience the king's impatience In its absence it would also be very difficult for the actor to follow the direction 'प्रहीतुमिच्छन्निगृह्यात्मगतम्' I. 27 9—अहो वृत्ति Oh ! the activity or inclination of the mind of a lover is an exact reflection of physical movement प्रतिबिम्बितं रूपम् अस्या सा प्रतिरूपा the exact reflection प्रतिरूपा एव प्रतिरूपिका। स्वार्थे कन्। चेष्टाया प्रतिरूपिका the exact reflection of physical movement The idea is though a lover does not go through any physical activities, the mental operation he performs is as good as physical effort. This is due to the ardour of love in his mind and the intensity of his desire The king explains this general statement by his own example His desire to follow Śakuntalā was so intense that though he had not moved an inch from his place, he felt he had as it were gone and returned

Stanza 28 Construe —[हि] मुनितनया सहसा अनुयास्यन्, विनयेन वारितप्रसर. [सन्], [अहं] स्थानाद् अनुचलन् अपि गत्वा प्रतिनिवृत्त इव। (आर्या)

मुनितनया has been specially used instead of एनाम् It serves to show how thoughtless the king's action was To follow a sage's daughter—a sage in whom there is 'गूढं दाहात्मकं तेज'[1] This was, indeed, very rash. The king realised it in time and checked himself. सहसा is really the instrumental of the Vedic सहस्, which means force or strength In classical Sanskrit it is used as an indeclinable Thus सहसा lit with force, forcibly, rashly, inconsiderately, suddenly. It is better to construe this with अनुयास्यन् As soon as Śakuntalā started, the king was on the point of following her This action was rash or inconsiderate Hence सहसा अनुयास्यन् विनयेन (by decorum, good manners or gentlemanly conduct) may either be कर्तरि तृतीया or करणे तृतीया Then dissolve वारितप्रसर as वारित प्रसर यस्य or येन respectively (whose movement or advance was stopped by decorum, or who stopped his advance with decorum) सहसा with वारितप्रसर also makes good sense. The king was about to follow the sage's daughter But he realised the impropriety of his conduct and *at once* checked himself This indicates his self-control and gentility अनुचलन्नपि though not moving

I 28 1—निरुध्य having stopped I 28 3—सभ्रूभङ्गम् with the knitting of her eyebrow This knitting had a world of meaning in it. Priyamvadā and the king understood it भ्रूभङ्ग, no doubt, means a frown. But that meaning is not applicable here There was no rea-

son for frowning Śakuntala was not really angry, nor did she really want to go किं निमित्तम् what (is) the cause (that I should not go) This is how these two words are to be explained But they are more or less used adverbially for कस्मात् कारणात् what for? I 28 5—ऋणं मे you owe me two waterings of trees It appears the girls had made some arrangement among themselves by which each was to water a certain number of trees Priyamvada had watered two trees for Śakuntala Śakuntala thus owed to Priyamvada two waterings of trees This debt could only be discharged by Śakuntala's watering two trees for Priyamvada In ancient India the creditor had full power over the person of the debtor He even could sell his debtor in open market to realise his debt Priyamvada is here speaking with the air of such a relentless creditor She would not let Śakuntala off unless she paid her debt of two waterings of trees मे is dative, because the creditor in the case of धृ to owe is put in the dative case according to 'धारेरुत्तमर्णः' पा 1 4 35 (धारयते प्रयोगे उत्तमर्ण उक्तसंज्ञः i e सम्प्रदान स्यात् । भक्ताय धारयति मोक्षं हरिः । सि कौ) Note that both the girls did not want Śakuntala to go Anasuya is simple and appeals to Śakuntala on the ground of hospitality, which is due to guests and especially to a distinguished one Priyamvada is lovingly wicked and naughtily refers to a debt of honour that Śakuntala owes to her These little incidents should be noted as they are indicative of their respective characters आत्मानं मोचयित्वा having freed or liberated yourself (from the debt) Priyamvada's speaking of Śakuntala's two waterings as a debt suggests that it is possible for Śakuntala to extricate herself from it by payment of money and prepares us for the king's next move I 28 8—भद्रे good or gentle lady! The epithet is significantly used. It contains an appeal to Priyamvada's goodness to let Śakuntala off परिश्रान्तैव—The force of एव is this Śakuntala is completely (परि) tired or fatigued even with the action of watering trees Therefore if, O Priyamvada, you were to insist on her doing the same work again well then, I know not what would happen to her!

Stanza 29 Construe—घटोत्क्षेपणात् [अस्या] बाहू स्रस्तांसौ अतिमात्रलोहिततलौ [च स्तः], प्रमाणाधिकः श्वासः अद्यापि स्तनवेपथुं जनयति, वदने कर्णशिरीषरोधि घर्माम्भसां जालकं बद्धं [वर्तते] कचे च शिथिलितसंयमने एकहस्तयमिता पर्याकुला [सन्ति]। (शार्दूलविक्रीडित)

In this stanza the king gives his reasons why he thinks Śakuntala is fatigued घटोत्क्षेपणात् through the lifting of the pitcher This had

a double effect on her arms It made the shoulders (असौ) droop (स्रस्त from स्रस् स्रसते to sink or hang down), and rendered the palms (तल---लम) exceedingly red (अतिमात्र यथा तथा लोहितौ) These were the direct results of the घटोत्क्षेपण Hence घटोत्क्षेपणात् occurs in the first line विनतत्व of shoulders and लोहितत्व of palms are no doubt points of feminine beauty But here the shoulders were *drooping* and the palms *excessively* red This was due to some external cause viz घटोत्क्षेपण श्रम etc were not caused by घटोत्क्षेपण directly They were due to वृक्षसेचन in general Hence it is not good to construe घटोत्क्षेपणात् with all the lines स्तनवेपथुम् tremor of the breasts प्रमाणाद् अधिक more than ordinary or normal Fatigue made her breathe excessively, with the result that her breasts heaved बद्ध formed This is far better than स's स्रस्त, which would mean that the drops of perspiration had slipped down In that case they would no longer be कर्णे रोधि Besides स्रस्त brings in an unnecessary repetition कर्णावतंसीकृत शिरीषं कर्णशिरीषम् । म यमपदलोपी समास । स रोद्धु शील यस्य which obstructs (the play of) Śirīṣa (placed as an ornament) on her ears. घर्मा जालकम् a cluster of drops (lit waters) of perspiration Śakuntalā was perspiring The drops therefore made the flowers stick to her face and lose their play. This was the गेय बन्धे स्रसिति (the braid being loosened) is a locative absolute एकहस्तेन यमिता restrained or held together with one hand Because the other was busy with the pitcher पर्याकुला scattered all round, dishevelled, disordered

1 29 1-न ऋण विद्यते यस्या सा नाम free from the debt Note that the king has now so far advanced in love that he does not rest satisfied with merely *expressing* his interest in Śakuntalā, but actually proceeds to do something in order to help her. उभे refers to Anasūyā and Priyamvadā नामयुता मुद्रा तस्या अक्षराणि the letters on the ring (engraved) with his name Note the forest girls are able to read. So after all ancient Indian women were not quite so ignorant, as some of our social reformers would have us believe ! Already the girls had a presentiment of Dusyanta's high character The way in which he announced himself must have raised some suspicions in their mind But now Dusyanta stood exposed Their expectations had proved correct All the same they were surprised and began to look at each other significantly. The king knew what they meant by thus staring at each other and made efforts to keep up his incognito But as we know from Priyamvadā's next speech the girls were no longer to be deceived. 1 29 3-अलं मुद्रीयेन enough of

thinking us (to be) otherwise (than what we already have told you we are) Owing to this ring you seem to think that I am the king. But that is not correct The ring no doubt belongs to the king, but it is a gift (प्रतिग्रह) from him to me, who am only his officer (राजपुरुषम्) Note that in his enthusiasm to save Śakuntalā the troubles of watering the trees again, Duṣyanta hopelessly exposed himself And when he knew his mistake by the way the two friends looked at each other, he made his last effort to keep his incognito by resorting to a blunt falsehood. He was caught unawares and had no time to devise any means of escaping from the awkward situation The words, ' इति गच्छथ ' reveal a man who is confused and tries by long explanation to conceal his confusion and save his face We think the whole situation is so natural— Duṣyanta's unwittingly exposing himself and his resorting to a falsehood in cofusion inspite of his previous scruples Some *editions do not read the words ' इति गच्छथ ' According to them राज* प्रतिग्रह is श्लिष्ट. It means (1) a gift from the king viz myself to you, O Priyamvadā, (2) a gift from the king to me, who am his officer (1) is meant for the king's conscience, while (2) is for the girls This explanation appears good, inasmuch as it saves the king from the necessity of uttering a falsehood But it does not satisfy us We think it is more natural and human for the king to glide into this false statement at this juncture Remember that after all this falsehood is not a sin and does not in any way, detract from his character On the contrary his confusion, which would be clearly brought out if we included ' इति गच्छथ ' would make his character more interesting Besides, the king has resorted to such a quibble once There is no charm in doing the same again Kālidāsa would not make him do so Further, ' राज प्रतिग्रह ' in the above double sense supposes the king was quite at ease and as though prepared for this eventuality, when he offered his ring This supposition makes the whole situation lose all its charm We therefore think that " इति गच्छथ " is better included Some include the passage and yet make it double-meaning by explaining besides ' राज प्रतिग्रह ' राजपुरुषम् also in two ways viz. (1) राजा च असौ पुरुषश्च तम् (कर्मधारय) the man who is the king, (2) राज्ञः पुरुष the king's officer This of course is worse I 29 7–तेन हि then indeed If the ring be really a gift from the king to you, well then, it is not proper it should undergo separation from your finger Priyamvadā's whole speech is cleverly worded and is somewhat ironical She knows the man is the king and turns the tables

on him by using his false statement as a plausible excuse for not accepting the ring Note that 'राज प्रतिग्रह' and 'नार्हति वियोगम्' are suggestive of future events They show the ring would be a प्रतिग्रह by the king to Śakuntalā and that it were better if it had not left Dusyanta's finger 1 29 8–आर्यस्य वचनेन–You are the king, we know So your words 'अहमेनामनृणा करोमि' are law to us Śakuntalā is therefore now free from her debt 1 29 9–अनुकम्पिना compassionate, one who takes pity on you The suggestion is Remember the compassion is not purely altruistic It is prompted by love अनया महाराजेन—Priyamvadā says this intentionally in order to indicate to the king that inspite of his explanation about the ring, she has divined the truth about him. The slight laughter (किंचिद्विहस्य She does not laugh loudly now, because she is in royal presence,), that precedes this speech, also significantly suggests to the king the same fact (R). गच्छेदानीम्—You can go now, let me see 1 29 11–यदि . विप्यामि—This shows what we already have observed before viz Śakuntalā did not really want to go Śakuntalā is now so completely under the influence of love that she is no longer her own mistress in Dusyanta's presence आत्मन is objective genitive, thus used because the root ईश् 'to be master of' and others such as भू with प्र, which have the same sense govern the genitive of the object, according to 'अधीगर्थदयेशा कर्मणि' पा. 2 3 52 1 29 12–का गेद्धव्यस्य वा (supply जनस्य) who are you for (people) to be sent away or detained i e you have no authority to send away or detain anybody Śakuntalā means to say that she would go away or stay exactly according to her will. It was no business of Priyamvadā to meddle with her. Of course she pretends to be perverse in order to justify her stay (R) Williams says that विसर्जितव्यस्य and रोद्धव्यस्य are examples of a peculiar Prākrta idiom which in Sanskrit would be equal to विनर्जनाय and रोधनाय 1 29 13–किं नु—So far the king had all his doubts cleared as far as external matters were concerned He knew she was capable of being a Ksatriya's wife and that she was not engaged He also felt sure that he was an eminently anurūpa vara for her. So there was no possibility of her father's objection too But the most important thing was whether she loved him That was the question which now troubled him He had given ample evidence of his own love for her and he now wanted to know whether she reciprocated his passion He hesitated only for a short time and then rightly concluded that his suit (प्रार्थना) had found scope in her heart (R)

Compare 'स्थानवकाश मनोरथ (I 25 2) It does not look quite so Kalidasian to use the expression 'स्थानवकाश' over again It would have been better if the poet had used some other expression

Stanza 30 Construe—यद्यपि [इयं] मद्वचोभि वाचं न मिश्रयति, [तथापि] मयि भाषमाणे कर्णम् अभिमुखं ददाति। मदाननसमुखीना न तिष्ठति [इति] कामम्, अस्या दृष्टिस्तु भूयिष्ठमन्यविषया न वर्तते। (वसन्ततिलका)

The king explains in this stanza his reasons for arriving at the conclusion that Śakuntala reciprocated his love Lines 1 and 3 represent imaginary objections, which are removed by lines 2 and 4 And the ultimate result is favourable That she did not mingle speech with his i e did not hold conversation with him was not quite so encouraging But then she attentively directed her ear towards him when he spoke. This was indicative of her regard for him Further, the king admitted (कामम्) she did not stand with her face turned fully towards his, which was not so hopeful but, then, again, her eye for the most part i e for a long time (भूयिष्ठम् adv) did not remain engaged with any other object i e she looked at him frequently, but did not continue her gaze for any length of time. This was again distinctly suggestive of her love The stanza is a beautiful example of the way in which the proverbially coy Hindu girls manifest their love अभिमुखम् with one's face turned towards, hence metaphorically, attentive When we want to pay attention to anything, we turn our face towards it अभिमुखं कर्णम् (attentive ear) is an instance of what may be regarded transferred epithet. The person who lends the ear is attentive, not the ear सम सर्वे मुख समुखम्। सर्वस्य मुखस्य दर्शना (दर्शयति असौ) समुखीना who presents a full view of her face मदाननस्य समुखीना The grammatical meaning of समुखीना is pertinent here True she did not look at him full in the face, yet in a slanting fashion she eyed him now and again समुखीन is formed by the addition of the *taddhita* affix ख (ईन) according to 'यथामुखसमुखस्य दर्शन ख।' पा 5 2 6 (मुखस्य सदृशं यथामुखं प्रतिबिम्बम्। निपातनात् सादृश्येऽव्ययीभाव सम सर्वे मुखं समुखम्। समशब्दस्यान्तलोपो निपात्यते। यथामुखं दर्शनो यथामुखीन। सर्वस्य मुखस्य दर्शन—सहसीन। सि कौ) अन्य विषयो यस्या सा having another object for its province, i e directed towards another object

I 30 1–तपोवनस्य सत्त्वानि तेषां रक्षा तस्यै for the protection of animals in the penance-grove प्रत्यासन्न has approached, is near I 30 2–किल it is reported, we hear मृगयया विहरति असौ मृगयाविहारी who amuses (himself) with the chase

Stanza 31 Construe —तथा हि तुरगखुरहत परिणतारुणप्रकाश रेणु शलभसमूह इव विटपविषक्तजलार्द्रवल्कलेषु आश्रमद्रुमेषु पतति । (पुष्पिताग्रा)

The speaker in this stanza gives his reasons why he thinks Dusyanta is near. A huge amount of dust was raised and it was by the hoofs of horses, who were running about here and there in pursuit of the game. The dust was actually invading the hermitage, which meant that the hunting party was hard by (R) तुरगाणां खुरै हत struck (and hence tossed up or rasied) by the hoofs of horses परिणत श्च अरुणः (the ripe or mature twilight *i. e* the evening twilight, or the mature viz setting sun) तस्य प्रकाश (lustre) इव प्रकाशः यस्य having the colour of the evening twilight शलभसमूह a swarm of locusts The locusts no doubt are red in colour and can appropriately be called परिणता प्रकाश But how can the dust be said to be so? Perhaps the soil was red and the dust raised therefrom also possessed the same colour It is possible to take परि प्रकाश as a slista adjective and explain it in the case of रेणु as 'परिणतारुणे परिणतारुणेन वा प्रकाशः shining in or with the (glow of the) evening twilight' This would suggest the time was the evening But indications in the Act show that it was about mid day The comparison of the huge cloud of dust with a flight of locusts is very happy It will be appreciated by those who have seen in what thick crowds locusts settle upon trees विटप –पम् boughs, branches or the foliage of a tree 'विटप पल्लवे षिंगे विस्तारे स्तम्बशाखयो' विश्व विटपेषु विषक्तानि जलार्द्राणि वल्कलानि येषाम् having bark-garments, wet with water, attached to or suspended from their branches After their morning ablution sages had hung their bark-garments on the trees for drying The suggestion is that the dust was actually spoiling those washed garments.

Stanza 32 Construe —तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्त , पादाकृष्टव्रततिवलयासङ्गसञ्जातपाशः, भिन्नसारङ्गयूथ न तपसः मूर्तः विघ्न इव, स्यन्दनालोकभीत [सन्] गजः धर्मारण्यं प्रविशति । (मन्दाक्रान्ता)

तीव्रश्चासौ आघातश्च (a violent blow) तेन प्रतिहतः (struck) तरुश्चासौ स्कन्धश्च तस्य स्कन्ध (the trunk) तस्मिन् लग्न (fixed, stuck or lodged) एक दन्त यस्य The elephant was frightened at the sight of the chariot (स्यन्दनस्य आलोकः तस्माद्भीत) and was madly running for his life On the way he encountered a tree the trunk of which he violently struck back with one of his tusks, which got entangled in it and which owing to his fright he had no time to think of extricating. Another way is to split this into two compounds viz तीव्रा तरु and स्कन्ध दन्त .

The first means that a tree was struck back i e uprooted or felled by the elephant on the ground, while the second signifies that the elephant, like the deer described at the beginning of this Act, was while running looking back at the chariot to see how far it had arrived, with the result that one of his tusks came in close contact with (स्पृष्ट) his own shoulder We prefer the first explanation There is no reason to believe that the elephant was being pursued by a chariot The king's chariot had already come to a stop And it is not good to imagine that any of his followers were driving in chariots पादे आकृष्टा dragged along or with his feet ताडस्यश्च ता नतयश्च सामा वल्यानि the coils of creepers dragged etc तेषाम् आसङ्ग clinging तेन सजात पाश (tether) यस्य The elephant was running in hot haste He trampled on creepers which clung to his feet and created for them a kind of tether भिन्न सारङ्गाणा यूथ येन The herd of deer was naturally scared away or scattered at the sight of this elephant मूर्त possessed of a body, corporeal Note that विघ्न is masculine तपस — The elephant was already working havoc among trees, creepers and the deer It was possible he would rush at the hermitage and demolish it He is therefore rightly called a corporeal obstacle to penance The speaker calls upon the ascetics to be present, ready to protect the penance-grove धर्मस्य धर्माय धर्मसाधन वा अरण्य धर्मारण्यम

I 32 2– सैनिका –Most editions read पौरा here, which is bad There was no likelihood of citizens coming over here in quest of the king (अस्मान् अन्विष्यन्ति ते अस्मदन्वेषिण) On the contrary, the king having wandered away far from his army in pursuit of the deer (' दूरमनुना सारङ्गेण वयमाकृष्टा '), his soldiers naturally became anxious regarding his whereabouts and began to search for him. Thus सैनिका is the only correct reading here Yet this point does not apper to have struck anybody ! उपरुध्यन्ति are disturbing I. 32 5—आरण्यकवृत्तान्तेन (अरण्यस्य हस्ती आरण्यक, तस्य वृत्तान्त वार्ता व्यतिकर तेन) by this report or incident of the wild elephant अरण्य has the *taddhita* affix वुन् (अक)

added to it in the sense, among others, of an elephant according to the वार्तिक ' पथ्यध्यायन्यायविहारमनुष्यहस्तिष्विति वाच्यम् ' (आरण्यक पन्था, अध्याय न्याय, विहार, मनुष्य, हस्ती वा । सि कौ) The word would also mean ' report or account of the forester viz the person who raised this cry of alarm,' for according to the same Vārtika आरण्यक can be had in the sense of ' a forester ' also But Williams' 'By this forest incident' would not do, as आरण्यक does not mean a forest पर्याकुला greatly uneasy or disturbed I 32 7—सम्भ्रमम्–The confusion comes out of

the unexpected and unwelcome proposal of the girls to depart for the hermitage The king had hoped to be able to pass still more time in their company, though he too was desirous of going and arranging for the avoidance of disturbance to the forest at the hands of his soldiers i. 32 11–असंभावित (not properly rendered) अतिथिसत्कार याभि ता They had neglected their duty of according due hospitality to their guest, the king They therefore felt ashamed to request him for an interview again The reading सत्कारम् signifies the same idea, but the one adopted in the text brings out more prominently the idea of the girls' dereliction of duty and is therefore better प्रेक्षण निमित्त यस्मिन् कर्मणि यथा तथा in a way in which the motive is to see This is an adverb i 32 13—पुरस्कृत -honoured i 32 16—अभिनव य कुश तस्य सूचि तया by the point of a young Kuśa blade In परिक्षतम् (pierced deep) and परिलग्नम् (stuck fast), परि has an intensive force The foot was pricked deep and the garment was stuck fast It would therefore require some time before she could be ready for starting i 32 18—सव्याज विलम्ब tarrying or delaying under pretexts Some editions do not read this speech of Śakuntalā. We think it is necessary Specific reference to this incident is made by the king in ii 12 Besides a similar use is employed by Urvaśī towards the end of Act i in the Vikramorvaśīyam. This raises strong presumption that the present passage is genuine Note that Śakuntalā addressed this speech to the simple Anasūyā Priyamvadā not merely would have seen through the whole vyāja, but would actually have made fun of Śakuntalā for using it. i 32 19–मन्दम् औत्सुक्यं यस्य whose eagerness is dulled, who is not very keen नगरगमन प्रति-प्रति is a कर्मप्रवचनीय governing the accusative आनुयात्रिकान् समेत्य having joined my followers अनुयात्रा (पश्चाद् गमन) अस्ति येषां ते आनुयात्रिका (अनुयात्रा + ठन् i e इक) तपो निवेशयामि I (shall) encamp (them) not far from the penance-grove i 32 20–शकुन्तलासंबन्धी (मम मानस) व्यापार. तस्मात् from occupying (myself) with Śakuntalā

Stanza 33 Construe—शरीरं पुर गच्छति, असंस्थितं चेत, प्रतिवातं नीयमानस्य केतो चीनांशुकमिव, पश्चाद् धावति । (आर्या)

The king here points out the contrast between the activity of his body and mind Note that while the body is merely moving (गच्छति), the mind is running (धावति) When a banner is carried against the wind (प्रतिवातम्), its body too viz the pole moves slowly, while the fine China-cloth runs in an opposite direction असंस्थितम्

unsteady This is also applicable to चीनांशुकम्, which too flutters in the wind. असंस्तुतम् means unfamiliar In this case supply इव after it. असंस्तुतम् (इव) चेतः पश्चात् धावति the mind runs backwards as though it is not familiar with the body असंस्थितम्, however, is better. चीनभवम् अंशुकम् cloth (manufactured) in China This of course is silk. China silk was famous in ancient days Note Ku 7 3, Māl 6 5; Amaru 75 In a stanza of Bhāravi the words केतु, असंस्थित and चीनांशुक occur which perhaps shows that he had this stanza before him and that असंस्थित is the older reading Note 'स्रक्केतुभिः पाण्डुरनीलपाटलैः समागताः शक्रधनुःप्रभाभिदः । असंस्थितामादधिरे विभावसोर्विचित्रचीनांशुकचारुतां त्विषः' Ki.16 58

1 33 1—निष्क्रान्ता सर्वे—Note that the only character on the stage is Dusyanta So we expect the stage-direction to be merely निष्क्रान्तः, as at the end of Act iii But निष्क्रान्ता सर्वे would appear to be a stereotyped stage direction, sometimes used even when the characters *to leave the stage are not* बहु *or more than two Vide end of* Acts ii and v, where though the characters on the stage are only two, the direction निष्क्रान्ता सर्वे occurs

This very first Act amply reveals Kālidāsa's art of constructing the play and his skill of presenting the characters The main interest of course centres round the progress of love between Dusyanta and Śakuntalā, the successive stages in the development of which deserve to be noted The cleverness with which the poet manages to keep Kanva out at this time has already been noticed By doing this he achieves a double purpose He leaves the lovers free to pursue their love-affair and very ingeniously suggests that all is not well in Śakuntalā's destiny The course of her love is not likely to run smooth. This is the impression which the reader gets from this incident The picture of Śakuntalā, brought and bred up in a forest and now for the first time agitated by a hitherto unfamiliar emotion, which is only partially revealed owing to her maiden bashfulness, is truly beautiful The confidential talks of the girls and the innocent jokes they indulge in are so charming, life-like and natural that they abundantly demonstrate the king's wisdom in deciding to hear them at their ease The descriptions of the flying deer and the running horses, of the ascetics to whom even the animals are as their kinsmen and of the hermitage and its surroundings, transport one for a moment in those romantic scenes of innocent forest life, which must needs prove fascinating to a man passing his days in the tumult and confusion of this work-a-day world They also reveal the poet's minute powers of observation

Kālidāsa's skill is specially visible in the way in which he introduces his characters. The entrance of the hermits to save the stag, the opportunity they take to invite the king to visit their hermitage, the king's entrance therein and his announcement of himself at a critical juncture and even the cry of an ascetic behind the scenes, when it appears that the conference between the girls and the king is about to close, as its object is achieved, but the reader wonders how it will—all these are so cleverly managed that not even a fastidious critic can detect any fault in the poet's art.

Kālidāsa's great peculiarity, which distinguishes him from other dramatists and even from the author of the Mālatīmādhava, is the skill with which he succeeds in endowing each of his characters with a distinct personality. We have dealt with this point in more detail in our Introduction. Thus we already see in this Act that the characters of the two friends are sufficiently individualised. While the one is serene and grave, the other is vivacious and gay. While the one has her eye turned towards the serious aspect of life, the other is inclined to take things easily and in a jolly manner. We here only want to point out that this peculiarity of Kālidāsa should be observed in studying the various speeches that his characters utter. For, it is really these that show what stuff they are made of.

ACT II

[King Dusyanta encamps his followers not far from the hermitage, as we learn from his speech towards the end of Act I. His boon-companion, the Vidūsaka, has accompanied him on this hunting expedition. The next morning finds him dead-tired with the hunt and the second Act begins with his entrance in this condition. In his usual humorous fashion the Vidūsaka gives a vivid description of the miseries he experiences as a member of the king's hunting party and is anxious to return to the capital. A fresh obstacle has come in the way of the fulfilment of his desire, he informs us. The king has seen the sage's daughter Sakuntalā, and now does not even talk of returning to the capital. He has passed the last night in thinking of Śakuntalā alone. Under these circumstances the Vidūsaka hits on the plan of pretending to have received bodily injuries with a view to induce the king to stop the chase even for a day.

The king now makes his entrance on the stage. He is deeply in love with Śakuntalā and is by no means anxious to continue the chase. The Vidūsaka's entreaty to desist from the sport is to him, therefore

eminently welcome and he accordingly issues instructions to his general to make arrangements for discontinuing the hunt The king now discloses his passion to the Vidūṣaka and wants some excuse for visiting the hermitage again At this juncture two hermit youths arrive and, reporting to the king that the absence of the Master sage Kanva has exposed their sacrifices to obstacles from evil spirits, request him to remain in the hermitage for a few nights with his charioteer to afford them protection The king accedes to their request with alacrity, but immediately afterwards receives a summons from the queen-mother to be present in the capital on the fourth day following Not knowing how to perform these two biddings at once, he decides to send the Vidusaka to the capital as his representative and to remain himself in the hermitage Fearing that the Vidusaka may disclose his love for Śakuntala to his harem, he assures him that he really has no passion for Śakuntala and that what he spoke was merely in joke with no truth in it at all The simple Brahmana of course believes him]

II 0 1—विषण्ण (p p from वि+सद् विषीदति) dejected, cast down विदूषक (विशेषेण दूषयति सर्वान् असौ who censures or finds fault with all in *his own peculiar fashion, the Jester)* is the नर्मसुहृद् or *boon-companion,* the confident in love-affairs, of the hero in Sanskrit dramas He is one of the few characters that excite laughter and serve to develop हास्यरस Brāhmana by caste he prides himself on being quite innocent of any Brahmanical qualities He excites laughter by his gluttony, quaint dress and deformed features He indulges in nonsensical talks and seems to take pleasure in exhibiting his foolishness For definitions vide Appendix A II 0 17–दिष्टम् that which is ordained, destiny Here of course the context shows it means evil destiny 'दैवं दिष्टं भागधेयं भाग्यं स्त्री नियतिर्विधिः ।' अमर. Some translate the Prākrta दिट्ठम् दृष्टम् It would mean (1) Oh! Have you seen (my miseries)? Something like 'अहो पाहिलीत का (आमची स्थिति)?' Or have you seen (how tired I am)? The next sentence is the object of दृष्टम् in this case Both these ways are not good, as दृष्टम् in these senses implies an appeal to the audience, which, according to dramatic convention, should be ignored by the characters (2) Oh! (My) visible (evil destiny); its visible effects, as opposed to अदृष्ट which means destiny which cannot be seen This is bad For though adrsta means destiny, because it cannot be seen, drsta is never known to possess the sense of visible destiny In fact there is no such thing as visible

and invisible destiny, destiny being always invisible and hence called adrsta Similarly, the effects of destiny are always visible and hence the distinction between visible and invisible effects of destiny is unwarranted There is a third reading दृढम् (greatly), which is an adverb and is to be construed with निर्विण्ण in the following sentence मृगया शीलं यस्य मृगया शीलयति असौ वा one who is addicted to chase मृग्यन्ते पशवोऽस्याम् इति मृगया, formed according to the Vārtika 'परिचर्यापरिसर्यामृगयाटाट्यानामुपसंख्यानम्' वयस्यभावेन owing to the companionship, or friendship The king's friendship ordinarily ought to be a source of happiness. But, oh, my evil destiny! It has caused me an amount of troubles. II 0 18—वराह a boar शार्दूल a tiger. अह्न मध्यम् मध्याह्नः mid-day पादपानां छाया पादपच्छायम, because छाया at the end of a Tatpurusa compound becomes necessarily neuter when the objects that cast the shade are many, according to 'छाया बाहुल्ये' explained before (p 249) ग्रीष्मेण विरलं (scanty) पादपच्छाय यासु. Trees drop their leaves at the beginning of the summer and do not regain their full foliage till the season is well-nigh out Hence the shade in summer is poor (R) II 0 19 राजि –जी a line or row आहिण्ड्यते (it is wandered) is an impersonal construction, हिण्ड् हिण्डते (to roam over) being regarded as an intransitive root The reading आहिण्ड्यते अटवीतो अटवीं makes a regular passive construction In both cases अस्माभिः should be supplied as the subject. अटवीतोऽटवीम् from forest to forest पत्राणां सङ्कर, तेन कषायाणि astringent, owing to the mixture of leaves कटुष्णानि lukewarm गिरिनदी a mountain stream We have seen the trees shed their leaves in summer These fell in brooks of the mountain and gave to the waters thereof an astringent taste These waters were further lukewarm owing to the heat of the season Most editions read कटुकानि for कटुष्णानि, which is bad. कटुक means pungent There is no reason why waters became pungent Besides कटुष्णानि so felicitously describes the waters of these mountain streams in summer and is so true to nature II 0 20—अनियता (settled, fixed) वेला यस्मिन् कर्मणि यथा तथा at irregular hours शूल्यम् is शूले संस्कृतम् prepared or roasted on spits, according to 'शूलोखाद्यत्' पा 4 2 17 (अणोऽपवादः । शूले संस्कृतं शूल्यं मांसम् । उखा पात्रविशेष । तस्यां संस्कृतम् उख्यम् । सि कौ) शूल्यं च तन्मांसं च, तेन भूयिष्ठ abounding in or mostly consisting of flesh, roasted on spits Also vide note on अभिषभूयिष्ठ p 206 supra The Prākrta अण्हीअदि does not possess an exactly corresponding form in Sanskrit. So it is translated by भुज्यते It is perhaps allied to the Sanskrit root अद् अत्ति to eat, whose past passive participle अन्न corres-

ponds to the Prakrta अण्ण (Marathi अन्न food) Note that Brahmana as he was the Vidusaka had no objection to eat flesh This is indicative of the antiquity of the play In the Mrcchakatika too the Vidusaka expresses his longing to have an invitation to dinner in Vasantasena's palace where among other articles meat was being prepared In fact Brahmanas appears freely partook of flesh in ancient days तुरगानुधावनकण्डितसन्धेः whose joints are bruised or dislocated by तुरगानुधावन which may be explained in four ways (1) तुरगस्य (राज्ञ इत्यर्थ) अनु धावनम् running after the (king's) horse (to keep him company) This was of course afoot ( ) तुरगेण (राज्ञ) अनु धावनम् galloping on horse back after (the king wherever he went) (3) तुरगस्य (ममेत्यर्थ । श्वापदस्य) अनु धावनम् my horse's pursuit of the game (4) तुरगेण (श्वापदस्य) अनु धावनम् (my) running after i e pursuing (the game) on horseback (1) is bad for though servants must have run after the king's horse it is not proper to suppose that the Vidusaka also did the same (2) would do but it does not appear to be supported by what the Vidusaka says later on For in requesting the king to desist from the game, he speaks of his limbs as श्वापदसमुत्सारणे मम्नोभिनसर्वगात्राणाम् (3) and (4) practically mean the same thing and are consistent with his above statement made later on (4) however is to be preferred as it gives more importance to the Vidusaka by making him the agent of the act on of anudhavana

I 0 21—रात्रौ नास्ति even at night I cannot enjoy sleep to my heart's content or as much as I desire (निकामम्) निकामम् may be explained as either निगत काम यस्मिन् कर्मणि यथा तथा (in such a way as to lose all desire for it afterwards) or नितराम कामम exactly at my will or as I wished महति प्रत्यूषे even at the earliest dawn प्रत्यूष is derived as प्रत्यूहन्ति स्तनि कामुकान् because the dawn is unwelcome to lovers as it puts an end to their enjoyments प्रत्यूषोऽहर्मुखं कल्यमुषः प्रत्यूषसी अपि । प्रभात च अमर दास्याः पुत्रैः by the whore sons This is a genitive aluk compound and a term of abuse The hunters were not actually the sons of whores दासीपुत्रैः is also available in the same sense For the genitive retains its termination optionally when it's followed by पुत्र and reproach is meant according to पुत्रेऽन्यतरस्याम् पा 6 3 22 (षष्ठ्या पुत्रे परे ऽलुग्वा निन्दायाम् । दास्याः पुत्र दासीपुत्र । निन्दार्थं किम् । ब्राह्मणीपुत्र । सि कौ) But when the sense is the son of a regular whore दासापुत्र alone is available. Compare the Marathi रांडलेक as a term of reproach शुना गण श्वगणः स नियते यथा ते श्वगणिन । श्वगणिकश्च ते लुब्धकाश्च hunters who are accompanied by a number of dogs व्याधो मृगवधाजीवो मृगयुर्लुब्धकोऽपि स । अमर वनग्रहण तस्य कोलाहल तेन with the din of

surrounding the forest. The Vidūṣaka's lot at night too was miserable His joints were dislocated and they ached This allowed him no quiet sleep But towards the close of the night when he slept a little, he was rudely disturbed by the yells of hunters and the barking of dogs that accompanied them, as they surrounded the forest with a view to start the game Note that in his woeful tale the Vidūṣaka deals in order with विहार, पान, भोजन and शयन, in none of which his lot is happy, as one would expect it to be, owing to his association with the king The king's friendship has thus had an evil effect on him Note that the form श्वगणि is objectionable It violates the grammatical rule which says that no affix showing possession should be added to a Karmadhāraya (which term here stands for all compounds except the Bahuvrīhi) ('कर्मधारयार्थं बहुव्रीहि-स्तत्समासोपलक्षणम् '), if its sense could be had by the use of a Bahuvrīhi. ' न कर्मधारयान्मत्वर्थीयो बहुव्रीहिश्चेत्तदर्थप्रतिपत्तिकर ' Here we could have had the same sense if we had श्वानः गणः येषां ते श्वगणाः । श्वगणाश्च ते लुब्धकाश्च श्वगणलुब्धकाः The possessive इन् is therefore unnecessary But this rule is not strictly followed by poets Vide Me 11, R 4 47. Grammarians also do not consider this rule to be inviolable, as Patañjali uses the form 'अहुन्वत' in his Mahābhāṣya For श्वगणिलुब्धकैः most editions read शकुनिलुब्धकैः, the Madras edition alone, which has given us a few of our best readings, reading as we do शकु .ब्धकैः means by the bird-catchers or fowlers 'शकुनिः पुंसि विहगे ' मेदिनी. शकुनिषु लुब्धाः those that are greedy after birds ते एव शकुनिलुब्धकाः । स्वार्थे कः Or शकुनीनां लुब्धकाः hunters of birds This reading is bad What have the fowlers to do with surrounding the forest ? Surely, birds cannot be caught in this way. For, they will fly in the sky Birds are usually caught by hunters by going up the trees and surprising them in their nests. Compare what the Śabara does in the Kādambarī. Similarly, the kolāhala created is suicidal to the fowlers, as they would thereby merely defeat their purpose by rousing the birds, who would simply fly up in the sky On the contrary, in order to surround the forest and start the game, dogs are necessary and are generally taken with them by the hunters. But these points do not seem to have struck any of our predecessors, who have all read शकुनिलुब्धकैः and explained it as 'by the bird-catchers' without any further thought That श्वगणिलुब्धकैः is the genuine reading is independently corroborated by Kalidāsa's use of the loose form श्वगणि in a similar context Vide 'श्वगणिवागुरिकैः प्रथमास्थितं व्यपगतानलदस्यु विवेश सः । स्थिरतुरङ्गमभूमि निपानवन्मृगवयोगवयोपचितं वनम् ॥ ' R 9 53, where, be it noted, that

मृगाणिसागुरिरे is exactly equal to मृगाणिकुक्कुरके of this passage. Besides our reading is supported by many southern Mss. It would further appear that the fact that hunters were accompanied by a group of dogs in their wanderings in forests was well known and an identical expression was used to convey the phenomenon Note 'लुब्धके श्वगणिमि अनागतसतन्त्राऽपरावायभय चरन्क्षण स्त्रियाऽर्थे मृगारण्य गच्छन्' कौटिल्य अर्थशास्त्र प्रकरण 18 also 'लुब्धश्वगणिन परिव्रजेयुररण्यानि' Ibid प्रकरण 52–53 These facts make it quite certain that the original reading is श्वगणिकुक्कुरके It is easy to conceive how scribes must have changed सअणि (श्वगणि) into सउणि (शकुनि), for अ and उ would appear very similar in Mss written by not too careful scribes Such variants are not uncommon II 0 22—एतावतापि even with this much i e the troubles I am experiencing with regard to विहार etc All these 'would end if I went to the capital But that could not be. The reason is stated below (R) पीडा trouble निष्क्रामति goes out, ceases II 0 23—गण्डस्योपरि पिटक a pimple has grown on a boil i e. there is another evil to add to the first This is a proverbial phrase to express the sense of the English 'to add misery to misfortune Comare 'गण्डस्योपरि स्फोट Mu. ५ p 256 सुष्ठु खलु त्व मङ्गिल्लासणो यसो या मा त्वया नर्मदानलोत्तीर्णा दृष्टा कुवलयमाला नाम, यावत्तदृत किंचिदत्त सदयामि ताव देवा उपरो गण्डस्योपरि पिण्डक सवृत्त ।' विद्धशालभञ्जिका ɪ p 16 The reading पिण्डक is better than पिण्डा or पिण्डु as it jingles well with गण्डस्य ɪɪ ɪɪ ɪ yesterday अस्मासु अवहीनेषु while we were left behind अवहीन is from अव+हा जहाति to abandon II 0 24—मम अधन्यतया शकुन्तला दर्शिता was exposed or presented to (his) view by my cursedness or ill luck Note अधन्यता शकुन्तला दर्शयति Active अधन्यतया शकुन्तला दर्शिता Passive The Vidusaka means to say that it was really his misfortune that the king chanced to see Śakuntala For he now does not think of returning to the capital and consequently his (i e. the Vidusaka s) trouble will not cease II 0 25—कथामपि न करोति (does not even speak or make mention, of) is more emphatic than मन कथमपि न करोति (does not on any account make up his mind for) and is therefore to be preferred अद्यापि आसीत् the dawn broke upon his eyes while he was thinking of that very (damsel) even up to now Construe अद्यापि with चिन्तयन It means 'even up to now, even yet' Compare 'अद्यापि स्तनवेपथु जनयति' supra ɪ. 29 By अद्यापि the Vidusaka refers to the near past He means to say Even up to a short while ago when I left him for the performance of his usual morning duties he was thinking of that very damsel It appears the king and the Vidusaka slept together if not

in one chamber, at least near each other And the king had told him the previous night about his visit to the hermitage and his sight of Śakuntalā When the Vidūṣaka was awakened from his disturbed sleep towards the close of the night, he found that the king was wide awake, not having slept even a wink, and was thinking of Śakuntalā alone This is what the Vidūṣaka is lamenting, for it means the king is attracted by the hermit girl and the prospect of returning to the capital is by no means near अक्ष्णो प्रभातमासीत् shows the eyes were wide open when it dawned and the man had no time to notice the phenomenon, being deeply engaged in his contemplation अद्यापि is generally construed with अक्ष्णो आर्मांत् (even to day the dawn broke etc) This means the same thing was happening for a few days previously and 'even today' it so happened But we know this could not be correct, as it was only the day before ('ह्य किल अस्मासु etc ') that the king had seen Śakuntalā and that this was the first night after the occurrence So this construction and explanation of अद्यापि have to be rejected II 0 26—का गतिः what help or recourse ? I must hear my misfortunes as best as I can कृतानि आचारप्रातानि परिकर्माणि येन who has performed the customary decorations परिकर्म ■ the usual decoration of the body such as a bath, toilet etc "परिकर्माङ्गसंस्कार' अमर. 'पारे मलवर्जनार्गो क्रिया परिकर्म स्नानोद्वर्तनादि ।' प्रतिकर्म' इति क्वचित् पाठ । 'व्या छ Thus कृताचारप्रतिकर्माणम् means the same thing Another way is कृतः आचार: (customary duties such as bath etc) परिकर्म च (decoration such as, toilet, dress, etc) येन आचारपरिक्रम means the round or routine of usual customary duties (आचाराणां परिक्रम) The ultimate meaning is the same पश्यामि—This shows that after getting up from their sleep the king and the Vidūṣaka had parted, each going to a different quarter for the performance of his usual morning duties बाणा: अस्यन्ते अनेन इति बाणासनम् a bow, because arrows are discharged with it. Other derivations are बाणानाम् आसनम् or बाणा अस्यन्ति अस्मात् from which (archers) discharge arrows यवनीभि—The meaning of the term Yavana is doubtful It was applied to various people such as the Ionians (Asiatic Greeks), the Greeks, the ancient Persians and Arabians and generally to all those tribes that did not fall within the Āryan fold According to Manu the Yavanas were originally Kṣatriyas, who along with other similar tribes, degenerated into Śūdras owing to the loss of the peculiarly Āryan purificatory rites (saṃskāras) and the absence of contact with the Brāhmaṇas Note 'शनकैस्तु क्रियालोपादिमा: क्षत्रियजातय: । वृषलत्वं गता लोके ब्राह्मणादर्शनेन च ॥ 43

पौण्ड्राश्चौड्रद्रविडा काम्बोजा यवना शका । पारदापह्लवाश्चीना किराता दरदा खशा ॥44'
Ms 10 Wilson says that by Yavanis Tartarian or Bactrian women may be intended Rajendralal Mitra is of opinion that the word Yavana is used to signify the border tribes to the north west of India Nandargikar contends that the theory which restricts the word Yavana to the Greeks rests on mere surmises and that Kalidasa applies the word unmistakably to the ancient Persians At any rate the Yavanis of the present passage appear to be the king's sylvan attendants, who were far from being civilised and who probably be longed to some wild tribes Their business was to act as the bearers of the king's bow and arrows वनजानि पुष्पाणि (मध्यमपदलोपी समास) तेषां माला ता धारयन्तीति those that wear garlands of wild flowers The put ting on of the garlands of wild flowers was an indication of their hunting dress (mrgayavesa), of which the king speaks later on ıı 0 28—अङ्ग इव as though crippled owing to the breaking of limbs *विगला कला यस्य one who has lost this digit, deficie t The metaphor is* taken from the waning of the moon. ı 0 29—काम possibly ıı 0 30—यथानिर्दिष्ट (as described by the Vidusaka) परिवार (attendants retinue)यस्य

Stanza 1 Construe —प्रिया न सुलभा [इति] कामम्। मनस्तु तद्भावदर्शनाश्वासि [वर्तते] । मनसिजे अकृतार्थेऽपि उभयप्रार्थना रतिं कुरुते । (आर्या)

कामम् signifies admission even against one's desire 'अकामानुमतौ कामम्' अमर , 'काम कामाभ्यनुज्ञयो ' निराश्रयेव The king does not much like to think that his beloved is not sulabha न सुलभा, because there were obstacles in the way such as the consent of her father who was away Yet the king had strong reason to hope तस्या भाव तस्य दर्शन तेन आश्वसितु शील यस्य which takes comfort by the observation of her feelings True it was not so easy to obtain her Yet as she had plainly exhibited her passion for the king, his mind naturally felt comforted at the thought that she reciprocated his love For, he believed that under those circumstances her father would not withhold his consent for their union Well, but, is not this period of suspense really irksome? No, says the king For, when there is affection on both sides and both long for each other s company (उभयप्रार्थना—mutual solicitation), the period that precedes the actual fulfilment of their desires ı e their union gives them enjoyment ı e creates pleasure or is happy The idea is somewhat analogous to the English saying viz the period of courtship is happier than even married life अकृतार्थे मनसिजे even when Love has not his object fulfilled The object of Love is of course to bring about the union of the lovers In

the Mālavikāgnimitra Kālidāsa shows himself to be a very strong supporter of love marriages There he expresses the idea that it is better that two persons who equally love each other should die without their love being consummated by a formal marriage, than that two persons who do not reciprocate their love be married Compare 'अनातुरोत्कण्ठितयोः प्रसिध्यता समागमेनापि रतिर्न मां प्रति । परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समानुरागयोः ' III 15 Another way of construing the stanza is कामं प्रिया (Śakuntalā is) exceedingly (कामम् = अत्यर्थम्) dear to me. Well, if so, why not clasp her to your arms ? Then, न सुलभा, but she is not easy to obtain Otherwise I would have done so Well, if so give up all hope about her. To this the answer is मनस्तु आश्वसिति Yes, that is true But, then, my mind is comforted by observing her emotion, for even if our union does not take place, the very fact that we love each other is enough to give us pleasure. Thus the stanza describes the conflict of feelings in the king's mind For तद्भाव. आश्वसिति we have another reading तद्भा.. नायासि (तद्भावदर्शनाय आयस्यति तत) which endeavours to observe her passion This means the king is not sure whether तद्भाव exists He is merely trying to observe it and therefore he cannot give up thinking about her though she may not be sulabhā. This reading has to be rejected for two reasons (1) The king has already observed indications of her love and is sure that तद्भाव exists Compare 30 *supra* and II 11, 12 *infra* When he admits even against his wish that she is not sulabhā (he really does not believe so), he refers, not to the absence of any indications of her love for him, but to such difficulties as her being brought up by a sage against whose desire it is impossible to go, her being solely dependent on her father's wish even in dharmācarana, that father's absence from the hermitage and the consequent delay that was unavoidable in obtaining his permission etc Compare III 2. *infra* (2) It does not fit in with what follows. The following sentence requires that the king has already observed indications of Śakuntalā's love, has construed them to have reference to himself and is somewhat pleased in mind तद्भावदर्शनायासि may, however be so explained as to yield a sense somewhat equal to that of आश्वसिति, thus तद्भावदर्शने or तद्भावदर्शनेन आयासि active or kept in activity at or owing to the exhibition or observation of her passion The activity of the mind may consist of thoughts about her and even taking comfort therefrom But it is better to adopt आश्वसिति, as it is positive in meaning. Note that तद्भावदर्शन means both the exhibition of her feelings by her and the observation of those feelings by him. For दर्शन.

possesses both these senses Thus the reading तद्भावदर्शनाश्वासि indicates three things (1) the existence of love for the king, (2) its exhibition by the heroine and notice by the hero, (3) the hero deriving comfort from these

II 1- 1-स्मित कृत्वा–The smile is significant All this while the king assumes that Śakuntala loves him But perhaps he is interpreting her apparently innocent gestures as having reference to himself and as proceeding from love, because he himself loves her Lovers always do so This possibility strikes him now If it is true well, then, he becomes ludicrous This makes him smile (R) एवम् in this way i e in the way in which I have done This refers more to *what has preceded and what justifies king in saying* 'मनस्तु नाश्वासि' than to what is stated in the following stanza आत्मनि अभिप्राय तेन (तदनुरूपमित्यर्थ) सम्भाविता इष्टजनस्य चित्तवृत्ति येन who judges the working of the mind of the beloved person by (i e so as to suit) his own desires प्रार्थयिता a suitor विडम्ब्यते is deluded, made ridiculous The idea is A suitor who is in love with a maiden naturally desires that his beloved should reciprocate his passion So what he does is to construe the working of her mind in such a way as to make out the existence of love therein. In this he sometimes builds on sand and is thus made ludicrous inasmuch as, deluded by his own desires he assumes as present something which really has no existence. The king supports this general proposition by his own case in which also he fears there is a possibility of such विडम्बना The compound आत्मा वृत्ति is unusually long for Kalidasa But all editions have it and there is no help

Stanza 2 Construe —अन्यतोऽपि नयने प्रेरयन्त्या तया यत् स्निग्ध वीक्षितम्, नितम्बयोर्गुरुतया विलासादिव यद् च मन्दं यातम् मा गा इति उपरुद्धया सा सखी यदपि सासूयम् उक्ता, तत् सर्वं मत्परायण किल । अहो कामी स्वतां पश्यति । (शार्दूलविक्रीडित)

When Śakuntala looked at even other objects (अन्यत = अन्यत्र, अन्यस्या दिशि, अन्यस्मिन् वस्तुनि वा), her glance was soft or affectionate (स्निग्ध) Perhaps स्निग्धवीक्षण was natural to her But the king thought that it was with reference to him and that it indicated her affection Hence the विडम्बना She walked slowly owing to the heaviness of her buttocks, *as though* through dalliance (विलास), but, note, not *really* through it मन्दगमन was thus unavoidable in her case But the king thought it had reference to him and exhibited her coquetry in his presence. When Priyamvada stopped her with 'हला न ते युक्त गन्तुम्'

(here paraphrased by 'मा गा '), she spoke to her indignantly (सासूयम्, the indignation being indicated by the stage-direction सभ्रूभङ्गम्, *occurring before*), ' किं निमित्तम् '. The king, however, fancied that her anger was feigned and that it was merely an excuse for staying on. सर्वं ..रायणम् all that, indeed, had reference to me ! अहं परायणं यस्य of which I was the final resort or the sole subject ' परायणमभिप्रेते तत्परे परमाश्रये ' वैजयन्ती किल shows sarcasm (अलीके) (R) The king means. All these surely had no reference to me. The affectionate glance was natural to her, the slow movement was owing to the weight of her buttocks and she was really angry But prārthayitā as I am, I construe all these according to my intentions (abhiprāya). And thus I incur vidambana ! अहो.. पश्यति Oh ! A lover (everywhere) sees [his] ownness i e looks upon everything he loves as already his own स्वताम्=आत्मीयताम्, अर्थात् काम्यमानस्य वस्तुन: It is the nature of a lover to look upon the object of his love as already his own Oh, how amazing is this (अहो) ! कामी स्वतां पश्यति is the same as आत्मा . प्रार्थयिता. Though we know that all the things mentioned in this stanza were really तृपपरायण, the king at present is in a mood to disbelieve what he knows to be true and find fault with himself. Hence his sarcastic attitude towards himself The poet also wants to show how lovers are very likely to be deceived and are in fact many a time deceived There is another way of construing the stanza: अन्यतो यद् वीक्षितं (तत्) स्निग्धम्, नितम्बयो: अलसम् यात (तत्) विलासादिव, मा गा यदपि मन्वी उक्ता (तत्) सासूयम्, (इति) तत् सर्वं मत्परायणं किल' When she looked in another direction, I thought she looked affectionately When she moved slowly owing to her heavy buttocks, I thought she did so as though through dalliance When she spoke to her friend, I thought it was in anger Thus everything I took to have reference to myself Note the difference between the two constructions In the first, we are not definitely told as to how exactly those various actions were interpreted by the king to be ' मत्परायण. ' While in the second, the exact nature of the मत्परायणत्व is given. The first is, however, to be preferred The second construction is somewhat artificial Besides the second precludes the possibility of स्निग्धवीक्षणम्, सविलासमिव गमनम् and सासूयवचनम् being natural to her—the possibility on which the whole edifice of this sarcastic speech of the king is based Note that नितम्बगुरुतया मन्दगमन is considered to be a sign of feminine beauty by Sanskrit poets Compare ' श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्याम् ' Me 82, ' याक्रान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वनम् '

Amarusataka 34 विलास is grace coquetry feminine gestures which indicate the amorous sentiment in the heart It is thus defined यो यत्रभावगतो विकारो गत्यासनस्थानविलासनाद्यै। नानाविधा कृतचमत्कृतिश्च पराङ्मुख चात्ममय विलास ॥ Also note तात्कालिको विशेषस्तु विलासोऽङ्गक्रियादिषु। (2 38) दयितावलोकनादिकालेऽङ्गे क्रियायां वचने च सातिशयविशेषोत्पत्तिर्विलास। D R. यानस्थानासनादीनां मुखनेत्रादिकर्मणा। विशेषस्तु विलास स्यादिष्टसंदर्शनादिना॥ S D 3 99 100 गमनागमनपाणिपादचेष्टा सविशेष नयनभ्रूवा च कर्म। दयितापगमे यदप्रयत्नात् क्रियते तन्मय विलास उक्त ॥ भरत

II 2 3—हस्तौ च पादौ च हस्तपादम् This is a समाहारद्वन्द्व compound formed according to द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम् पा 2 4 2 (एषां द्वन्द्व एकवत्स्यात्। पाणिपादम्। मार्दङ्गिकपाणविकम्। रथिकाश्वारोहम्। सि कौ) वाङ्मात्रेण by mere words i e without standing erect and raising my hands as is the usual practice when a Brahmana greets a Ksatriya जापयिष्यामि (fu of जापयति the causal of जयति) I shall make you conquer i e pronounce the usual words जयतु जयतु भवान् It will be seen that these words are necessary inasmuch as the Vidusaka actually says he utters them but without the usual movement of hands. II 2 4—गात्रभङ्ग उपघात the break-down of limbs II 2 6—आकुलीकृत्य (having troubled) is again an example of the loose use of the ल्यप् स्वय वृक्षच्छिदि is a proverb applicable in the case of a man who being really the cause of troubles asks the person troubled what ails him कुत—This indicates that the king's act on in this case is extremely queer (R) II 2. 7—न गच्छामि—The king could not see how he was the cause of the break down of the Vidusaka's limbs So he remarked that he did not understand how the proverb was applicable in his case Williams adds भिन्नार्थमभिधीयताम् भिन्नार्थम्=भिन्न अर्थ यस्मिन् कर्मणि यथा तथा distinctly, so as to make the meaning clear II 2 9—वेतस the cane or reed, which is upright or erect कुब्जलीलाम् the appearance of the kubja plant लीला from its original meaning of play sport playful or amorous movement comes to mean 'appearance a r, mien For this sense note महेन्द्रमास्थाय महोक्षरूप य सयति प्राप्तपिनाकिलील। चकार बाणैरसुराङ्गनानां गण्डस्थली प्रोषितपत्त्रलेखा॥ R. 6 72 कुब्ज (कु ईषत् उब्जमार्जव यस्य) is an acquatic plant (Trapa B spinosa) which is crooked in appearance and is probably so called owing to its resemblance to a hump-back कुब्जा इत्यपपद ना युन स्याद्वाच्यलिङ्ग क विदितां विडम्बयति imitates ननु नदीवेगस्य—Supply प्रभावेण For this peculiar attitude of the vetasa compare 'वेतसा वेगमायान्त दृष्ट्वा नमति नापरे। स च वेग ह्यतिक्रान्ते स्थानमापद्यते पुन ॥ म भा शान्तिपर्व 113 9 The Vidusaka means to

say that just as the naturally upright reed becomes crooked owing to the current of the river, so his otherwise faultless form has come to have its limbs broken owing to the king. It is not good to explain kubja in the sense of 'a hump-back' primarily. The simile of the vetasa and kubja plants, both growing in water, is very appropriate and would naturally occur to the Vidūsaka, especially when he was wandering in the forest and must often have observed these two plants. There is, however, a suggestion of the hump back, which gives to the sentence a tinge of Falstaffian humour. The Vidūsaka no doubt possessed Kubjalīlā (the appearance of a hump-back), but, as *he* says, it was owing to the king. The Falstaff in this is understood if we remember that the Vidusaka, according to writers on rhetoric, was very ugly, being grey-haired (palita), *hump-backed* (*kubja*), lame (khañja) and of distorted features (vikrtānga) II 2 17–राजकार्याणि उज्झित्वा having relinquished your royal or kingly duties. आकुलप्रदेशे in (such) a wild or dreary region. वन -चरितव्यम् that you should lead the life of a forester (वनचर one who moves in the forest). That your life should consist of wandering in the forest, with a suggestion that you would thus reduce yourself to the level of a forester. II 2 18–यत्सत्यम् = idiomatic for 'to tell the truth, to be sure, indeed'. अहनि अहनि इति प्रत्यहम् daily, day by day. This is an अव्ययीभाव compound in the sense of वीप्सा or repetition. श्वापदानां समुत्सारणे by starting or raising the beasts of prey (from their lair). The plural shows this had to be done several times a day. The expression suggests that the Vidūsaka had to take part in this preliminary work of starting the game. शुनः पदानि श्वापदानि (the feet of a dog), श्व becoming श्वा according to the Vārtika 'शुनो दन्तदंष्ट्राकर्णकुन्दवराहपुच्छपदेषु दीर्घो वाच्यः'. श्वापदानि इव पदानि येषां ते those whose feet are like those of a dog *i e* who possess nails instead of hoofs *i e* the beasts of prey such as the tiger etc. 'व्याघ्राद्यो वनचराः पशवः श्वापदा मताः'. केशव - सन्धिबन्धना सन्धीनां बन्धा येषाम् the bandages or ligatures of whose joints are thoroughly (सम्) shaken. The word बन्ध could as well have been dispensed with. The reading तत्प्रसीद विश्रम्यताम् is to be preferred to 'तत्राद्यापि विश्रमितुम्', because the former is consistent with the king's 'अर्थं नैवमाह', which means the Vidūsaka had requested him to desist from the chase himself, and not merely to give him (the Vidūsaka) a holiday. II 2 20–मृगयापराङ्मुखं विमुखम् averse to or disinclined towards the chase. II 2 21–कुतः why (do I say so)?

Stanza 3 Construe—इदम् अधिज्यम् आहितसायकं धनुः [तेषु] मृगेषु नमयितुं न शक्तः अस्मि, यैः [मृगैः] सहवसतिम् उपेत्य प्रियायाः मुग्धविलोकितोपदेशः कृतः इव। (पुष्पिताग्रा)

Possession of eyes similar to those of a deer is in Sanskrit considered to be a point of feminine beauty As the king looked at the deer, he was reminded of Śakuntala's beautiful glances and he had therefore no heart to shoot arrows at them Śakuntala lived among the deer and her glances were so exactly like theirs that the king fancies she had received instruction in them from the deer आहित सायक यस्मिन् on which the arrow is fixed This is the next step after making the bow अधिज्य The king is quite ready to shoot the arrow, but then the resemblance of the deer's eyes to Śakuntala's unnerves him and he stops मुग्धानि च तानि विलोकितानि तेषु उपदेश instruction or lesson in beautiful glances . A teacher too who wants to instruct his student in a special manner goes to reside with him मुग्ध combines the ideas of beauty and innocence or guilelessness Śakuntala's glances were mugdha like the deer's as opposed to those of Pauranganas, who practise vilasa or vibhrama

II 3 2—किमपि something which is not relevant अरण्ये मीन् I did the crying in the wilderness Perhaps the sense could be improved by understanding a गतु in this sentence Did I cry in the wilderness? If one cried in the wilderness nobody would listen and no help would arrive Hence अरण्यरोदन has become proverbial for anything (not necessarily weeping) which is done in vain (R) For all such expressions brought together compare अरण्यरुदित कृत शवशरीरमुद्वर्तित स्थलेऽब्जमवरोपितं सुचिरमूषरे वर्षितम्। श्वपुच्छमवनामितं बधिरकर्णजापः कृतः धृतोऽन्धमुखदर्पणो यदबुधो जनः सेवितः ॥ ' भातिशतक also vide अनालोच्य प्रेम्णः परिणतिमनादृत्य सुहृदस्त्वयाकाण्डे मानः किमिति सरले संप्रति कृतः । समाकृष्टा ह्येते विरहदहनोद्भासुरशिखाः स्वहस्तेनाङ्गारास्तदलमधुनारण्यरुदितैः ॥ ' अमरुशतक 80, 'बाच्य श्रद्धागमेनस्य पृच्छतश्च विशेषतः । प्रोक्तं श्रद्धाविहीनस्य अरण्यरुदितोपमम् । ' पञ्चतन्त्र 1 424 II 3 4—स्मितम्—The smile caused by the Vidusaka's mode of speech अनतिक्रमणीयम् which does not deserve to be transgressed स्थितोऽस्मि I was at a stop or I remained silent II 3 7—सावशेषम् possessed of a residue, unfinished II 3 9—विश्रान्त who is taking rest अनायासे which does not require exertion The king uses this adjective purposely Because he wants to assure the Vidusaka that the work in which he wants his help will not cost the Vidusaka any more troubles सहाय a helpmate II 3 11—मोदक खादन्ती अस्या निरायासा मा मोदकखादिका the eating of sweetmeats The king uses the word कर्मणि in the sense of 'a work, undertaking, business' The Vidusaka humorously understands it in the sense of 'action' and as he cannot think of any action which is more अनायास than मोदकखादिका, he breaks

forth into this piece of pleasantry (R) सुगृहीत क्षण the invitation has been well (gladly) accepted क्षण (क्षणोति विभिनत्ति कालम्) that which splits up or divides time, a moment, then, one's own moment of unbending, leisure The word is used in inviting a Brāhmana to a Śrāddha ceremony The Yajamāna says 'अस्मत्स्थाने त्वया क्षण करणीय' (you should pass your leisure at our place)', and the Brāhmana says 'ओम् तथा' As the word was invariably used in giving such invitations, it came to mean 'an invitation to dinner' and then 'invitation' in general In this sense क्षण has been used here In 'सहायेन भवितव्यम' there is an implied invitation to the Vidūsaka and he accepts it gladly. As a Brāhmana he was accustomed to receive invitation to Śrāddhas and that phraseology naturally occurred to him क्षण also means a festival or festive occasion So सु क्षण would mean 'I gladly accept i e, avail myself of this festive occasion of eating sweetmeats with you This, however, is not so good The Marāthī सण is derived from क्षण in this sense Compare 'गृहीतक्षणोऽस्मि M. II मोदकखण्डिकायाम् is to be rejected because खण्डिका (breaking) is not a happy word for modakas Laddus can be broken, not the modakas in that sense Besides खण्डिका expresses the idea of eating only indirectly खादिका does so directly and therefore खादिका is to be preferred in the case of the Vidūsaka II 3 13—द्वारि नियुक्त दौवारिक, a door-keeper, according to 'तत्र नियुक्त ' पा. 4 4 69 (आकरे नियुक्त आकरिक) भट्टा—This is the way in which menials address the king Compare 'राजा स्वामीति देवेति भृत्यैर्भट्टेति चाधमै ' S D 6 144 II 3 17—आज्ञाया वचनम् उन्नितारित्यर्थं तत्र उत्कण्ठ eager to speak out the order इतो एव even with his gaze turned in this direction II 3. 18— इष्ट दोषा यस्या यस्या वा which is known to have defects or evils Compare for the expression 'इष्टदोषमपि तत्र सोऽत्यजत् सङ्गवस्तु भिषजामनाश्रव । स्वादुभिस्तु विषयैर्हृतस्ततो दु खमिन्द्रियगणो निवार्यते ॥' R 19 49 गुणार्थेव संवृत्ता has worked only for good Hunting produces both good and bad results This is quite clear (इष्ट) While it develops the body and makes it capable of exertion, it also engenders such defects as cruelty, callousness to life etc But on Dusyanta, the general means, hunting has produced good results alone केवलम् and एव are not necessary. One of them would have served the purpose of excluding the bad results The reading गुण एव संवृत्ता means hunting 'has proved only an advantage' The adjective इष्टदोषा and the general's following speeches show that he is thinking more of the results of hunting than hunting itself in general So गुणायैव, which refers to these results more directly, is to be preferred गुणाय=गुणमावहितुम्, according to 'क्रियार्थोपपदस्य च कर्मणि स्थानिन ' explained before on p 227 *supra*

Stanza 4 Construe —गिरिचर नाग इव, देव अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं रविकिरणसहिष्णु स्वेदलेशैरभिन्नम् अपचितमपि व्यायतत्वात् अलक्ष्य प्राणसार गात्रं बिभर्षि। (मालिनी)

In this stanza the general explains how hunting has worked only for good in the king He compares the king to a mountain-roving (गिरौ चरति असौ) elephant and the adjectives are applicable to both. अनवरत पूर्वम्—This is explained in two ways (1) अनवरत सतत धनुर्ज्याया आस्फालन घर्षण तेन क्रूर कठिन कठोरो वा पूर्वं पूर्वभाग मणिबन्धरूप यस्य the fore-part i e the wrist of which (body 'गात्र वपु संहनन शरीर वर्ष्म विग्रह' अमर) is hardened by ceaseless friction of i e with the bow-string As the only part that is hardened by the striking of the bow-string is the wrist, we must somehow take पूर्व (the fore-part or front part) to mean the wrist (मणिबन्ध) It must however be remarked that पूर्व =शरीरपूर्वभाग =मणिबन्ध is very unusual (2) Take आस्फालन in the sense of 'drawing The incessant drawing of the bow string worked as an excellent chest expander and the chest consequently became muscular (R) Here pūrva means the chest. This explanation labours under the following disadvantages (i) The idea of the chest expander has a tinge of modernity about it (ii) The distinction of pūrva and paścāt bhāga with reference to a human body does not sound well It may look well in the case of a deer or an elephant Further the sense chest understood from पूर्व is as unusual as the sense wrist (iii) आस्फालन hardly means 'drawing' The word signifies 'rubbing striking or pressing against' with a distinct idea of close physical contact between the two objects concerned Kālidāsa has used it in this sense more than once क्रूर also scarcely means 'developed or muscular' It has the sense of 'hard or rough' The poet has elsewhere used कर्कश with आस्फालन Note 'ऐरावतास्फालनकर्कशेन हस्तेन पस्पर्श तदङ्गमिन्द्र ।' Ku 3 22, 'इदं कुमारोऽपि कुमारविक्रम सुरद्विपास्फालनकर्कशाङ्गुलौ । भुजे शचीपत्रविशेषकाङ्किते स्वनामचिह्न निचखान सायकम् ॥ R. 3 55, also R 16 62 Thus here both आस्फालन and क्रूर are not understood in their usual senses The first explanation is therefore distinctly better As going with the elephant 'अनव पूर्वम्' means either (1) अनवरतं धनुषि (प्रियालद्रुमे) ज्यायां (भूमौ) च आस्फालन तेन क्रूर पूर्वं (पूर्वभाग) यस्य The elephant rubbed his head against the Priyala tree and against the ground in what is known as the vaprakrīḍā This made the forepart of his body viz the head and the temples hard 'धनुःसंज्ञा प्रियालद्रौ राशिभेदे शरासने' विश्व 'ज्या मौर्वी च वसुन्धरा' धरणि Or (2) अनवरत धनुर्ज्यायाः आस्फालनेन (वप्रक्रीडया) क्रूर पूर्व (मुखं) यस्य It may be noticed that in धनुर्ज्या the word धनुस् is

redundant, for ज्या itself means 'the string *of the bow*' Such use is, however, defended by the maxim 'विशिष्टवाचकाना पदाना विशेषणवाचकपदसमभिव्याहारे विशेष्यमात्रपरत्वम्' according to which ज्या would here mean merely 'the string' and धनुर्ज्या 'the bow-string' The other adjectives go with the king and the elephant in the same sense रविकिरणान् सहिष्णु- which can stand the rays of the sun The king's body was a proof against sun-stroke. क्लम मिश्रम् not affected (lit pierced through) by the slightest fatigue The idea is not the slightest fatigue could be seen on the king's body, whatever the amount of exertion that might have gone through The reading 'स्वेदलेशै' for 'क्लेशलेशै', is to be rejected for three reasons (1) श्रमजय, or victory over fatigue i e power to undergo it, is what one desires to obtain by active exercise Kālidāsa has elsewhere (R 9 49) mentioned this श्रमजय as one of the advantages of hunting Also vide कामन्दक quoted below on p 291 'क्लेशलेशैरभिन्नम्' indicates श्रमजय and is therefore to be preferred. (2) There is no propriety in saying that the body was proof against perspiration On the contrary absence of sweat is almost a disease (3) Kālidāsa often describes perspiration arising after a hunt and refers to the relief felt at that time by a river breeze Note R 9 68, 13 35 (R) अपचितम् reduced (in bulk owing to loss of flesh) व्यायतत्व (from वि+आ+यम्)=कृतव्यायामत्व the state of being fully developed owing to vyāyāma or gymnastic exercise, full muscular development The hard exercise of the chase had reduced the king's body in bulk But the reduction could not be noticed (अलक्ष्य) owing to its full and regular muscular development प्राणसारम् is explained in three ways (1) प्राण. (बल) सार (स्थिरांशो) यस्मिन् whose essence consists of strength or vitality The idea is though flesh was lost, what remained was pure strength. (2) प्राणस्य सार the very essence of strength (3) प्राणेन बलेन सार स्थिरम् solid owing to the strength The ultimate idea in all the three cases is practically the same

II 4 1—गृहीता ग्रेषिता यत्र wherein beasts of prey are hemmed in This refers to the work of the वनग्राहिण, whom the king will shortly ask the general to recall, and who, with the din of surrounding the forest, had awaked the Vidūṣaka from his sleep early in the morning अन्यत्र—The forest has been surrounded The king is likely to get very good game Why should he then stay in some other place? The general shows himself to be very keen on the chase. But his real character will be presently exposed II 2 5—मन्द उत्साहः यस्य whose enthusiasm is dulled This is better than भग्नोत्साह (whose

enthusiasm is lost) For the king wants to show that he is consenting to the Vidusaka s desires with great unwillingness He has not yet lost all his ardour But he will have to check it in deference to the wishes of his friend (मृगयाम् अपवदितृ शील यस्य who habitually denounces or finds fault) with the chase (of course owing to his timidity) माढव्य, माठव्य or माधव्य is the name of the Vidusaka The word appears to be akin to the Marathi मठ and suggests its owner's stupidity II 4 3—स्थिर प्रतिबन्ध यस्य whose opposition is firm अह स्थिते I shall just follow the inclination of my lord s mind Compare ' न व न तदेति वाममानमपि यदुग्रपा प्रभुत्तु । शोरिममयनिगृहीताधिय प्रभुचित्तमेव हि जनोऽनुवर्तते II Si 15 41 In this short *Aside* of two sentences the poet has very cleverly laid bare the character of courtiers—how many a time they try to humour their master by saying and even doing things which are distasteful to them It may, however, be noted that the general s attitude is by no means flattering to his military glory That he should, even like the Vidusaka, be tired of the chase and desire its discontinuance—surely this reflects no credit on the king's C in C, nor as a matter of fact on the king himself, who ought to have been able to see what his general was *really* worth. A critic might, therefore, object to Kalidasa's making his general so despicable and wish the poet had taken advantage of some other character to depict the nature of courtiers II 4 4—प्रलपतु let (him) rave 'प्रलापोऽनर्थकं वच' अमर वैधेय a fool ' अज्ञे मूढयथाजातमूर्खवैधेयबालिशा ' अमर The word is explained as विधय विधान तस्य अयम् अधिकारी one who is fit for what is to be enjoined i e for an order, who does not know his duties and has to be commanded for them , hence a foolish person The reading वैधवेय (विधवाया पुत्र a bastard) is not good It would be too strong and vulgar an abuse to be uttered in royal presence II 4 5—निदर्शनम् illustration Why the king himself was a living illustration to prove the advantages of hunting as against the Vidusaka's apavada (denunciation), which was really little less than the raving of a madman Vide R 8 45

Stanza 5 Construe—वपु मेदश्छेदकृशोदर लघु [अत एव] उत्थानयोग्य भवति, सत्त्वानामपि भयक्रोधयो विकृतिमत् चित्त लक्ष्यते, यद् इषव चले लक्ष्ये सिध्यन्ति स च धन्विनाम् उत्कर्ष (वर्तते), मृगया मिथ्यैव व्यसन वदन्ति, ईदृक् विनोद कुत [लभ्यते] । (शार्दूलविक्रीडित)

मेदस छेदेन कृशम् उदर यस्य Fat resides in the belly Hunting removes it The belly thus becomes thin and the whole body is then rendered light (लघु) and capable of exertion (उत्थानाय उद्यमाय योग्य क्षमम). It is common experience that a corpulent man is incapable of physical

exertion उत्थान literally means getting up, then exertion 'उत्थानमुद्यमे तन्त्रे पौरुषे पुस्तके रणे' मेदिनी उत्थान is taken by some to refer specially to mounting on horseback सत्त्वम् a beast भयक्रोधयो विकृतिमत् lit possessed of the change (wrought) by fright and anger *i e* as affected or disturbed by fright and anger विकृति or विकार literally means a change, hence any emotion of the mind because the emotion is really nothing but a change in the प्रकृति or the natural and quiescent state. Here, however, विकृति possesses its primary sense It is only in hunting that one gets opportunities of observing the mind of beasts like the lion, tiger etc as affected by fright or anger Such observation is, indeed, a great education धन्वम् अस्यास्ति स॰ धन्विन् an archer, according to 'अत इनिठनौ' पा 5 2 115 Note that there are four similar sounding words for the bow viz धनु *m*, धनुस् *n* (this is changed to धन्वन् at the end of a बहुव्रीहि compound), धन्वम् *n* (this as such is rarely used in classical literature) and धन्वन् *n* (this in its masculine form means a desert or a dry soil. 'धन्वा तु मरुदेशे ना क्लीबे चापे स्थलेऽपि च' मेदिनी) यत् सिध्यन्ति that arrows are successful or prove true on a moving mark व्यसनम् (व्यस्यते कर्तव्यादन्यत्र नागते अनेन) a vice Note 'यस्मात् तद् व्यसति श्रेयस्तस्माद् व्यसनमुच्यते। व्यसन्त्यधो वा व्रजति तस्मात्तत् परिवर्जयेत्। कामन्दक नीतिसार 14 19. वदन्ति–This refers to the view of Manu, who enumerates 18 vices of kings (Ms 7 47, 48), among which mṛgayā is of course included, and further puts it amongst the four most pernicious vices proceeding from kāma. Note 'पानमक्षाः स्त्रियश्चैव मृगया च यथाक्रमम्। एतत् कष्टतमं विद्याच्चतुष्कं कामजे गणे॥' Ms 7 50 Also vide 'वाग्दण्डयोश्च पारुष्यमर्थदूषणमेव च। पानं स्त्री मृगया द्यूतं व्यसनानि महीपते॥' कामन्दक 14 61 also 15 7, 8 It is interesting to compare here N 2 10 where Śrīharṣa has in a poetical way proved that mṛgayā, though involving loss of life, causes no sin to kings 'अबलस्वकुलाशिनो झषान् निजनीडद्रुमपीडिनः खगान्। अनवद्यतृणार्दिनो मृगान् मृगयाघाय न भूभृतां घ्नताम्॥' विनोद diversion The general means to say that hunting is the best diversion for kings For the general idea in the stanza vide 'परिचयं चललक्ष्यनिपातने भयरुषोश्च तदिङ्गितबोधनम्। श्रमजयात् प्रगुणां च करोत्यसौ तनुमतोऽनुमतः सचिवैर्ययौ॥' R 9 49, also 'देव यथा मृगया ह्युपकारिणी न तथान्यत्। अत्र हि व्यायामोत्कर्षादापत्सूपकर्ता दीर्घाध्वलङ्घनक्षमो जङ्घाजवः। कफापचयादारोग्यैकसूत्रा जठराग्निदीप्तिः। मेदोऽपकर्षादङ्गानां स्थैर्यकार्कश्यलाघवादीनि। शीतोष्णवाततपक्षुत्पिपासासहत्वम्, सत्त्वानामवस्थान्तरेषु चित्तचेष्टितज्ञानम् इति बहुतमा गुणाः।' दशकुमार 8 (p 135)· 'जितश्रमत्वं व्यायामः आममेदःकफक्षयः। चलस्थिरेषु लक्ष्येषु बाणसिद्धिरनुत्तमा॥ 26 मृगयायां गुणानेतानन्ये प्राहुर्न तत् क्षमम्। दोषाः प्राणहराः प्रायस्तस्मात्तां परिवर्जयेत्॥27' कामन्दक 15.

II, 5 3–उत्साहहेतुक the cause of ardour कः shows censure or contempt प्रकृतिमापन्न has returned to his natural state Being in a·

mood for hunting is considered by the Vidūsaka to be vikrti and when the king shows himself disinclined towards it, he calls prakrti म's reading 'कथमपि प्रकृतिमापन्न' (not given in our foot notes) would be decidedly better, as it would show to the general that it was only with great difficulty that the Viduska had brought the king to his prakrti If, then, the general were to succeed in infusing fresh enthusiasm into the king, all the efforts of the Vidūsaka would be in vain Hence his anger towards the general, which is visible in his words II 5 4—भर लोलुपस्य greedy for human nose. Bears are found of human nose Compare 'भल्लूका मनुष्याणां नासिकां गृह्णन्ति' दशकुमारचरित quoted by Williams जीर्णर्क्षस्य of an old bear 'अथ भल्लुके ऋक्षाच्छभल्लभालूकाः' अमर Note that जीर्ण+ऋक्ष yields जीर्णर्क्ष or जीर्णऋक्ष, according to 'ऋत्यकः' पा 6 1 128 (ऋति परे अक् प्राग्वत्। c प्रकृत्या स्युः ह्रस्वश्च। ब्रह्म ऋषिः। ब्रह्मर्षिः। समासेऽप्ययं प्रकृतिभावः। सप्तऋषीणाम्, सप्तर्षीणाम्। सि कौ) II 5 6–भद्र सेनापते–This shows the king wants to speak to his general in a coaxing manner He appreciates the general's ardour for hunting, but ■ they have encamped near the hermitage, he cannot approve of (नाभिनन्दामि) of his words For he wants to avoid disturbance to the penance grove सन्निकृष्ट = सन्निकृष्ट, देश, according to Vāmana's 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ', already quoted on p 206 *supra*

Stanza 6 Construe—महिषाः शृङ्गैः मुहुस्ताडितं निपानसलिलं गाहन्ताम्। मृगकुलं छायाबद्धकदम्बकं [यथा तथा] रोमन्थम् अभ्यस्यतु। वराहततिभिः पल्वले मुस्ताक्षतिः विश्रब्धं क्रियताम्। इदं च अस्मद्धनुः शिथिलज्याबन्धं [सत्] विश्रामं लभताम्। (शार्दूलविक्रीडित)

In this stanza the king asks the general to discontinue the chase by describing the effects of such discontinuance निपानम् (नियतं पिबन्ति अस्मिन्) is properly a trough near a well for watering cattle 'आहावस्तु निपानं स्यादुपकूपजलाशये।' अमर It was also useful for hunters and their horses when they became exhausted with the chase. Kalidāsa refers to such nipānas (R. 9 53) in describing Daśaratha's hunt Nipāna then came to mean any piece of shallow water, a pool or puddle This is the meaning applicable in the present case It is the nature of buffaloes to enter pools and enjoy a comfortable plunge, especially in summer, splashing the water all the while with their horns शृङ्गैः ताडितम् is a proleptic adjective The buffaloes plunge into water and *then* splash it. Also note that शृङ्गैः ताडितम् is a very realistic expression *and reveals* the poet's powers of observation It brings out a peculiar characteristic of *buffaloes* It is worthy of note that along with dear and boars, buffaloes also were hunted in those days These hunt worthy buffaloes must have been wild ones, perhaps the bisons,

कुलम् signifies a collection of individuals belonging to the same class, while कदम्बकम् means merely a group 'कुलं जनपदे गोत्रे सजातीयगणेऽपि च । भवने च तनौ क्लीबम्' मेदिनी. 'स्त्रिया तु सहतिर्वृन्दं निकुरम्बं कदम्बकम्' अमर The mrgakula or the herd of deer was to form several groups in the shade in order to practise rumination This shows complete freedom from fear, for rumination can only be practised in that condition छायासु बद्धानि कदम्बकानि यथा तथा This is an adverb going with अभ्यस्यतु रोमन्थ is explained by Tarkpātha as रोम मथ्नाति इति । पृषोदरादित्वात् मलोप ।' because rumination in the case of certain animals conduces to digestion and health and is thus the cause of destroying diseases Bhānuji explains it as 'रोमन्थ मन्थ । पृषोदरादि,' perhaps with the idea that rumination is similar to the churning of water (रोमम्) inasmuch as it extracts from the food taken the best portion suitable for digestion, even as the churning took out from the ocean the 14 jewels The words मृदु and अभ्यस्यतु (which implies अभ्यास or repetition) suggest ease and security वराहततिभि by lines of boars मुस्ताक्षति the digging of the mustā grass This is a fragrant kind of grass of which the boars are said to be very fond Hence their name मुस्ताद Vide R 9 59 विश्रब्धम् confidently, without expecting any attack from hunters, fearlessly पल्वलम् a pond or pool The singular is used in a collective sense (जात्येकवचनम्) The reading वराहपतिभि for वराहततिभि would mean that only tuskers or great boars were deemed worth hunting It is supported by वामन, भोज, मम्मट and राघवभट्ट It has yet to be rejected for three reasons (1) That only big boars were deemed worth hunting is not supported by descriptions of hunting in Kālidāsa and elsewhere Compare e g R 9 50, K p 93, चम्पूभारत 1 19, 20 (2) The boars are gregarious animals and they are always described as being killed in groups (2) The poet refers to buffaloes and deer in general in the first two lines A specific mention of varāha-*patis* is, therefore, inconsistent शिथिल ज्याया बन्ध यस्य the grip of whose string is loose When the bow is not in use, it is unstrung Note that बन्ध is superfluous here शिथिलज्यम् would have been sufficient But we have already seen the poet sometimes uses unnecessary words विश्राम – This form is incorrect according to the rules of Pāṇini, for his sūtra नोदात्तोपदेशस्य मान्तस्यानाचमे ' 7 3 34 bars vrddhi in the case of roots ending in अम् (except a few) Compare the forms शम , (उप) रम etc. Thus we should really have विश्रम But poets have used विश्राम with such easy conscience that one often forgets it is अपाणिनीय Compare *inter alia* 'नीचैराख्यं गिरिमधिवसेस्तत्र विश्रामहेतो ।' Me 25, अद्वैतं सुखदुःखयोरनुगुणं सर्वास्ववस्थासु यद् । विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रस ॥' U. 1 39,

'भवाद्विश्रामोऽपि न तो न नै च एव । Ibid iv 'नाभिप्रायमपि एव मे तु तद्विश्राम-दर्शनि। Ibid vi 'अथवा विश्राममेव यता वदनुभवतु Mal I 'तत्र च निर्गमनगणीत कार्य-हमाविरम्य निजनगरस्य विश्रामहेतो कतिपयान् दिवसान् अतिष्ठत् K p 119, 'उचिता विश्रामभूमिरियम्। Ve iv तस्मिन् मनुष्यलोकस्यैवाविश्रामशालिन वाचाम् । मुरलोकादवनारवान्तरस्य चिरं वन्दे ॥' अनर्घराघव I 10 यावन्ति तपांसि तपस्तानेव प्रथम विश्रामस्य प्रसरति रोदस्यु नाले कराले ॥ प्रसन्नराघव I 25 रागी 'चिरप्रवासी पानभोगी पानमथनयी। यज्जीवति तन्मरणं यन्मरणं सोऽस्य विश्रामः ॥ सुभाषित; उत्र मरममरो दक्षो विश्रामा निवर्तिन । विद्धशालभञ्जिका 45 'विश्रामा यत्र हृत निःश्वसितं हास्यवद् नृत्य। गनवृत्त It may be noted that मल्लिनाथ commenting on U I 29 quotes 'विश्रामो विश्रमः' from the द्विरूपकोश of भागुरि, which means that Śrīharṣa considered विश्राम to be quite an ordinary form रामभद्र and भट्टोजिदीक्षित declare विश्राम as 'अपाणिनीय पाठ' while दक्षिणावर्तनाथ on Me. 25 says 'विश्रामाद इति प्रमादः'। There are, however, two ways of accounting for this form The one is according to चन्द्रव्याकरण which optionally allows the form विश्राम The second is to derive श्राम from श्रम by the addition of स्वार्थे अण् श्रम एव श्राम, like प्रज्ञ एव प्राज्ञ ('प्रज्ञादिभ्यश्च' पा 5 4 38) though we have to note in this case that श्रम is not specifically included in the प्रज्ञादिगण Then prefix वि विगत श्राम यस्मात् which is free from fatigue i e which relieves it, hence, rest This stanza has been quoted in the काव्यप्रकाश as an example of प्रक्रमभङ्ग (मम्मट calls it भग्नप्रक्रमता) or loss of symmetry or regularity inasmuch as the third line contains a verb in the passive voice while the three others have only an active verb each मम्मट, therefore, proposes to read 'विश्रामं लभताम् सूकरता मुस्ताक्षतिम्' This, however, does not satisfy Nagojibhatta who thinks सूकर to be a vulgar word and suggests a further emendation viz 'विश्रान्त कुर्वतां वराहनिवहः' राघवभट्ट notices the improvement 'कुर्वन्त्वल्पभियो वराहपतयो मुस्ता क्षतिम्' The figure in this stanza is स्वभावोक्ति

II 6 1—प्रभविष्णु the mighty one, the lord, one whose will must prevail The general uses this word purposely. He wants to suggest that he is very eager to go, but as it is the pleasure of his master not to go, he must submit (R) The audience enjoys this suggestion immensely, for it knows what stuff the general is made of ! Note that the root रुच् 'to like' and others having the same sense govern the dative of the person that is pleased, according to रुच्यर्थानां प्रीयमाणः पा 1 4 33 (रुच्यर्थानां धातूनां प्रयोगे प्रीयमाणोऽर्थः सम्प्रदानं स्यात् । हरये रोचते भक्तिः । सि कौ) II 6 2—पूर्वगतान् who have gone ahead, or who are already gone वनग्राहिण the forest surrounders II 6 3—निषेद्धव्याः should be forbidden or warned

Stanza 7 Construe—शमप्रधानेषु तपोधनेषु दाहात्मकं तेजः गूढम् अस्ति हि । स्पर्शानुकूला सूर्यकान्ता इव [ते तपोधना] अन्यतेजोऽभिभवात् तत् वमन्ति । (उपजाति)

The king now wants to have a private talk with the Vidūsaka and desires to get rid of the general as quickly as possible He, therefore, pictures to him in this stanza the great danger which his soldiers ran, if they were not warned betimes This means the general should at once go and warn them (R) शम (quictism) प्रधान येषु. Note that प्रधानम् is a noun, meaning the chief or principal thing शम refers to mental restraint the restraint of passions, as opposed to दम which means the restraint of the external senses Note ' लौकिकव्यापारात् मनस उपरमः शमः । बाह्यकरणानामुपरमो दमः ।' रत्नप्रभा, 'शमस्तावत् श्रवणादिव्यतिरिक्तविषयेभ्यो मनसो निग्रहः । दमो बाह्येन्द्रियाणां तद्व्यतिरिक्तविषयेभ्यो निवर्तनम् ।' वेदान्तसार गूढम् is a predicative adjective. दाह आत्मा (nature) यस्य whose nature is to burn, which is essentially of a consuming tendency स्पर्शस्य अनुकूला pleasant to touch सूर्यकान्ता lit beloved of the sun the sunstones तत् = दाहात्मकं गूढं तेजः अन्यत् यत् तेजः तस्य (तत्कर्तृक) यः अभिभवः तस्मात् through aggression or provocation of another lustre. The sunstones are pleasant to touch But if they are acted upon by other lustres such as the sun's rays they emit fire This convention about the sun-stone is often referred to in literature Similarly, the ascetics appear a quiet sort of people, but if any our soldiers were to offend them they would exhibit their Brahmanic lustre and work the offending soldiers ruin, वमन्ति lit vomit, then exhibit or emit Note that roots like निष्ठीव् to spit उद्गॄ and वम् to vomit and their derivatives are rightly objected to in decent compositions as being vulgar But it is held that their use in a metaphorical sense is not objectionable Compare ' निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् । अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥'' काव्यदर्श 1 95 For a similar idea compare ' यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सवितुरिनकान्तः । तत्तेजस्वी पुरुषः परकृतनिकृतिं कथं सहते ॥' भर्तृहरि, also उत्तररामचरित VI 14. किरातार्जुनीय 2 21

II 7 8—ध्वमित (p p p from ध्वंसयति to destroy causal from ध्वम् ध्वसते ध्वस्त to fall down to perish) has fallen to pieces is thwarted The general came with a tale of ardour (उत्साहवृत्तान्त) regarding the forest being surrounded but the king's decision to discontinue the hunt threw cold water on all his enthusiasm The Vidūsaka

wanted to add insult to injury and take his revenge for the general's प्रभुत एव वैधेय by expressly pointing out that fact to him with a view to mortify him the more All this of course is a huge fraud as both of them are tired of the chase and desire to return to the capital ¶ 7 8—मृगयावेषम् the hunting dress This refers to the Yavanis that were standing around (परि) the king ¶ 7 5— स्वं कुरु lit render your appointment or post (नियुज्यते अस्मिन् इति नियोग the place where one is appointed here the door) not-vacant i e go and occupy your post This expression often occurs in dramas and is a gentle way of sending a servant about his own business Compare 'क इह भो काञ्चनतोरणद्वारमशून्यं कुरुते' स्वप्नवासवदत्त ¶ 0 2 ¶ 7 9—मक्षिकाणामभाव निर्मक्षिकम् is an Avyayibhava compound formed in the sense of अभाव, according to 'अव्यय विभक्तिसमीपसमृद्धिव्यृद्ध्यर्थाभावात्ययासंप्रति etc' 2 1 6 and means where flies are absent i e in absolutely lonely place The Vidūṣaka observes the king sending away the general, the attendants and the door keeper in succession and facetiously remarks that he has cleared the place of even the flies पादपस्य छायायाम् under the shade of a tree Note that पादपानां छाया would be पादपच्छायम् according 'छाया बाहुल्ये' already explained 'अविरल . मनाथे furnished with a canopy (वितान -नम्) of dense creepers The Vidūṣaka here points to a little romantic spot, under the shade of a tree, which was furnished with a canopy of thickly interwoven creepers and wants to go for rest The reading 'पादपच्छायाविरचितवितानमनाथे (furnished with a canopy made by the shade of the tree)' is not good It is not proper to speak of the shade of the tree as a canopy The shade is cast on the ground, while the canopy is overhead The objects that cast the shade may appropriately be called the canopy. Besides our reading possesses the additional advantage of introducing the creepers, which, avirala as they were, admirably made a good canopy ¶ 7 10—The reading शिलातले is better than आसने because it gives us the exact nature of the seat सुखम् आसीन sitting comfortably This (viz सुखासनम्) is what the Vidūṣaka wants more than anything else and that is the reason why he is so keen on going to that place 'सर्वे स्वार्थं समीहते' माघ 265) ¶ 7 12— The Prākṛta एदु भव must be translated by ऐतु भवान् may your majesty come , The Prākṛta ए stands for both ए and ऐ ऐतु is imperative third person singular of इ with आ एतु भवान् would

mean 'may your majesty go All editors take एदु = एतु but translate it by 'come' which is incorrect II 7 13—अनवाप्त फल one who has not obtained the fruit of his eyes This is said of one who has not seen an object which most deserves to be seen In the present case that object is of course Śakuntalā who according to the king was the most beautiful woman For a similar idiom vide v 1 9, R 2 11 II 7 14—ननु वर्तते—This is a very clever remark by the Vidūṣaka It illustrates Kālidāsa's special characteristic viz to suggest more than to express The Vidūṣaka means to say that as the king was before him, he certainly had seen the worthiest object to be seen For there was no better-looking person than Duṣyanta II 7 15-कान्तम् loveable beautiful आत्मीयम् one's own सर्वः पश्यति is one of Kālidāsa's well known generalizations, disclosing his remarkable knowledge of human nature. Everybody knows how a lover, blinded by love, sees in his beloved the beauty of a Rati, or what is more common, how a fond mother considers even an ugly, dirty child of hers, as most loveable and expects everyone to fondle it! Note that this excellent sentence contains a poetical defect called अविमृष्टविधेयांश, because कान्तम् which is the predicate, has been used first and आत्मीयम् the subject afterwards Vide p 210 above. ललामभूताम्- who has become an ornament to Note that ललामभूता is a peculiar compound. It is not a च्वि form Explain it as follows (1) भूत is sometimes added in the sense of इव This we know from कैयट, who in his प्रदीप, while commenting on पतञ्जलि's 'यत्तर्हि तद् भिन्नेषु अभिन्न च्छिन्नेषु अच्छिन्न सामान्यभूत स शब्द (महाभाष्य)' says 'सामान्यमिव सामान्यभूतम्। भूतशब्द उपमार्थे। यथा पितृभूत इति। So ललामम् or ललाम इव ललामभूता It is pertinent to note here that मेदिनी gives भूत as a synonym of 'like' or 'simila' 'भूत क्ष्मादौ पिशाचादौ जन्तौ क्लीबे त्रिषूचिते। प्राप्ते वृत्ते समे सत्ये ' मेदिनी For similar use compare ' आगास्यमन्यत् पुनरक्तभूतम् R 5 34, ' जलदसमय एव प्राणिना प्राणभूत ' Rs 2 28; ' पीत्वा मोहमयीं प्रमादमदिरामुन्मत्तभूत जगत् ' भर्तृहरि, ' ते मर्त्यलोके भुवि भारभूता Ibid (2) Admit an irregular compound known as मयूरव्यंसकादि which consists in compounding any word with any other ललाम भूता ललामभूता. मल्लिनाथ resorts to this expedient while commenting on 'प्रत्यर्थिभूतामिव ता समाधे Ku. 1, 59 II 7 18—भवतु shows the Vidūṣaka has taken some decision What it is, is explained in the following sentence.

II 7 19—अवसरम् scope or opportunity The Vidūṣaka knows the king has set his heart on Sakuntalā He now desires to cut short all discussion regarding her and leave, as he expects, no scope for the king to speak about her, by pointing out the fact, which he feels sure the king has overlooked viz that Sakuntalā is a hermit's i e a Brāhmaṇa's daughter and hence unfit to be wooed by him. The king, however, removes his objection by informing him of the truth regarding Sakuntalā's birth II 7 20—परिहार्य which deserves to be avoided i e is forbidden

[3] Stanza 8 Construe —ननु मुनेरपत्य सुरयुवतिसंभवम् उज्झिताधिगत [च वर्तते] किल । शिथिलम् अर्कस्योपरि च्युत नवमालिकाकुसुममिव (आर्या)

सुरयुवति a celestial or heavenly maiden This refers to Menakā, who was Sakuntalā's mother किल is वार्तायाम् I hear I am told आदौ (मात्रा) उज्झित पश्चात् (मुनिना) अधिगतम् abandoned (by her) and found (by him) Two participles expressive of consecutive actions connected with the same individual either as their subject or object form a Karmadhāraya compound and the participle expressive of the previous action is placed first, according to 'पूर्वकालैकसर्वजरत्पुराणनवकेवला समानाधिकरणेन' पा II 1 49 (पूर्वं स्नात पश्चादनुलिप्त स्नातानुलिप्त) तद् अपत्यम् refers to Sakuntalā and मुन to Kāśyapa अपत्यम् (न पतन्ति पितर अनेन) is so called, because when the offspring is born the father is saved from the hell Yāska derives it as 'अपत्य कस्मात् । अपतत भवति । नानेन पततीति वा' निरुक्त II 1, on which दुर्ग comments 'पितु सकाशादेतत् पृथगिव तत भवति । अथवा अनेन जातेन सता पिता नरके न पतति ।' मुनेरपत्यम् is the paraphrase of Vidūṣaka's तापसकन्यका अर्क is a tree known as रुई in Marāṭhī Its botanical name is Asclepias or Calotropis Gigantea शिथिलम् loosened (from its stalk) We have in this stanza a complete simile The comparison of the more or less prosaic Arka tree with Kāśyapa and of the delicate and tender creeper Navamālikā with Menakā is very appropriate Note that the following sets are compared सुरयुवति with नवमालिका, मुनि with अर्क, अपत्य with कुसुम, उज्झित with शिथिल and अधिगत with च्युत In this stanza the king shows the Vidūṣaka that in loving Sakuntalā he is not only not doing anything reprehensible from the moral or the social point of view but also that the match is all the more to be coveted, as he will thereby be allied with a woman of celestial descent

II 8 3—पिण्डखर्जूर is a kind of date-tree, the fruit of which are very sweet Here of course the original word must be understood to be पिण्डखर्जूरम्, as by पिण्डखर्जूरै the fruit are meant पिण्डखर्जूरै therefore would mean 'with very sweet or excellent dates' पिण्ड —ण्डम् also means a 'mouthful or a mass So पिण्डखर्जूरै (पिण्डात्मकानि खर्जूराणि पिण्डखर्जूराणि तैः । शाकपार्थिववद् मध्यमपदलोपी समास) may also mean 'with mouthfuls of dates or with masses of dates' उद्वेजित surfeited उद्वेग is the sensation which is created when one has had too much of something तिन्तिणी is tamarind (Marathi चिंच) II 8 4—स्त्रीरत्नानि परिभोक्तृ शील यस्य who habitually enjoys (the company of) gems of women. 'जातौ जातौ यदुत्कृष्ट तद्रत्नमभिधीयते'। यादव . Having failed in his attack on the king from the moral side, the Vidūṣaka now ridicules the king's taste (R) The laugh which preceded this speech (विहस्य) is therefore the laugh of ridicule The king has in his harem the best of women Compared with them Śakuntalā is nothing His passion for her is, therefore like the passion of one who having eaten too much of the sweet dates has lost a relish for them and longs to eat the sour tamarind To stoop so low as to eat tamarind no matter even if it be merely for a change, is surely not an indication of good taste There is besides a further suggestion The tamarind is eaten not for its own sake but for whetting appetite for the sweets Similarly, the king will use Śakuntalā merely for the purpose of making him appreciate by way of contrast the beauties of his harem the more, and then renounce her This will hardly be honourable to the king or just to the forest girl The reading अन्तःपुरस्त्रीरत्न definitely tells us which gems of women the king habitually enjoyed But स्त्रीरत्न° also is by no means ambiguous and suggests the same The reading° परिभाविन, means that the king despises the beauties in his harem or that his longing for Śakuntalā practically amounts to doing so But this does not seem to suit the context, as the desire for tamarind does not proceed from a habitual hatred of sweets, but from a temporary feeling of satiation II 8 5—एवमवादी refers to the comparison of Śakuntalā to tamarind and of the beauties in the harem to sweet dates Note the peculiar idiom (R) The prior act (viz दर्शन) is expressed by the present (पश्यसि), while the subsequent act (वदन) by the past (अवादी) Such construction is found in अश्वघोष Compare 'यदा बहिर्गच्छति पार्थिवात्मजस्तदाभवद्

द्वारमपावृन्‍ स्वयम् ।' बुद्धचरित 8 40 At present we would say न पश्यसि यन वदसि or न अद्राक्षी यन अवादाः। or better न अद्राक्षी यन वदसि II 8 6—तन् सत्—The Vidusaka is now completely discomfited He sees that his two attempts to give no *avasara* to the king are unsuccessful He therefore, concedes to the king all that he wanted to say II 8 7—भवताऽपि— The force of अपि is to give a compliment to the king as being a connoisseur of beauties(R) If Sakuntala caused admiration (विस्मय) even in such a man she must indeed (खलु) be charming It was, therefore not right to say that the king wanted her merely as a change She deserved to be coveted for her intrinsic रमणीयत्व

Stanza 9 Construe —[सा] विधिना चित्र निवेश्य परिकल्पितसत्त्व योगा [नु] । [सा विधिना] मनसा रूपोच्चयेन कृता नु । धातुर्विभुत्व तस्या वपुश्च अनुचिन्त्य [स्थितस्य] मे सा अपरा स्त्रीरत्नसृष्टिः प्रतिभाति । [वसन्ततिलका]

Sanskrit lovers are often in the habit of accounting for the extraordinary beauty of their beloveds by imagining for them other creators and other materials Dusyanta follows the same course He imagines in creating Sakuntalā the creator at first painted in a picture the figure of a faultless woman and then infused into it the principle of life This process possesses the advantage of being able to improve the picture till prefection is reached The king then fancies that Brahma perhaps thought that his hands would be too coarse for such a delicate form and therefore created her mentally and in so doing used for his material the essence of all the beautiful things in the world चित्र निवेश्य having made to enter i e painted or delineated in a picture परिकल्पित सत्त्वस्य प्राणस्य योगः सबन्धः यस्याम् in whom the association of life was arranged who was endowed with life उद्धृत्य चयः उच्चय a collection made after selection रूपाणाम् उच्चयः is equal to उच्चितानि रूपाणि according to a Sanskritism already noted. Note that रूपोच्चयेन and मनसा are करण तृतीयाs the first signifying the material used for the work (उपादानकारण) and the second the implement (निमित्तकारण), while विधिना is कर्तरि तृतीया and denotes the agent The idea in the last two lines may be explained in two ways according to the meaning that we attach to the word अपरा (1) स्त्री अपरा *another* creation of an excellent woman The creator had created such a perfect woman before in the form of तिलोत्तमा (R) who as we know from the

Mahābhārata was created from the essence of all beautiful things in the world ('तिल तिल समानीय रत्नानां यद्विनिर्मिता । तिलोत्तमेति तत्तस्या नाम चक्रे पितामह ॥ म भा आदिपर्व 231 20) Now Brahmā creates *another* such woman once more in the form of Śakuntalā The king is led to imagine this because he takes into consideration (अनुचिन्त्य) the all-powerfulness (विभुत्वम्) of Brahmā and her excellent beauty Brahmā has already given a pledge of his capacity of manufacturing such forms of matchless beauty by creating Tilottamā The king therefore credits him with the creation of Śakuntalā on account of his exhibition of such powers before (2) a *different* creation of an excellent woman When one thinks of the powerfulness of Brahmā as can be known by examining the so-called beauties from among the members of the softer sex in the world one is tempted to believe that Śakuntalā could not have been the creation of this creator For in all the women of the world who are evidently the work of Brahmā there is not one who can stand, even a distant comparison with her It is, therefore, natural to conclude that the present Brahmā is not responsible for the creation of Śakuntalā who thus appears to be quite a different creation Out of these two interpretations the second is to be preferred For (1) Kālidāsa's hero in the Vikramorvaśīyam imagines for his beloved other creators such as Candra, Madana and Puṣpamāsa and that idea is common in Sanskrit literature. (2) To say that in अपरा we have a reference to the creation of Tilottamā appears to us to be highly artificial and far-fetched , The reference would not naturally occur to anybody unless he is *told* about it. (3) Tilottamā according to the Mahābhārata was *not* the creation of Brahmā but of his Chief Engineer Viśvakarmā (4) The first explanation means that the king admits Śakuntalā has at least one compeer in the ancient Tilottamā, while according to the second Śakuntalā would be literally non-pareil The latter idea is more compatible with a lover's nature. For the general ideas in the stanza compare 'अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तप्रभ । शृङ्गारैकरस स्वयं नु मदनो मासो नु पुष्पाकर ॥ वेदाभ्यासजड कथ नु विषयव्यावृत्तकौतूहलो । निर्मातु प्रभवेन्मनोहरमिद रूप पुराणो मुनि ॥' V. I 8. 'सा रामणीयकनिधेरधिदेवता वा सौन्दर्यसारसमुदायनिकेतन वा । तस्या सखे नियतमिन्दुसुधामृणालज्योत्स्नादि कारणमभून्मदनश्च वेधा ॥' Māl I 21 'सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेश विनिवेशितेन । सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥' Ku I 49 'अन्ये च मातङ्गजानि-

स्पर्शदोषभयादः असृष्टमेनि इयमुत्पादिता प्रजापतिना। अन्यथा कथमियं विलष्टता लावण्यस्य। न हि करतलस्पर्शक्लेशितानामवयवानामीदृशी भवति कान्ति ।' K. p. 11-12. In this stanza Rāghavabhatta notices the poetical defect called समाप्तपुनरात्तत्व (for which vide K. P. p. 344) for the sense appears to be complete at the end of the third line and the fourth seems to hang loosely on. He therefore proposes that the two lines should change places in order to remove the defect. अनुचिन्त्य—In Sanskrit indeclinable past participles or gerunds are used to denote the prior of two actions that have the same agent according to समानकर्तृकयो: पूर्वकाले पा. 3.4.21 (समानकर्तृकयोर्धात्वर्थयो: पूर्वकाले विद्यमानाद्धातो: क्त्वा स्यात्। भुक्त्वा व्रजति। सि. कौ.) But in this stanza we find that the two actions denoted by अनुचिन्त्य and प्रतिभाति have two different agents. The use of the gerund अनुचिन्त्य here, therefore constitutes a serious blunder of syntax which can only be removed by supplying some such word as स्थितस्य after अनुचिन्त्य so as to make two actions viz. अनुचिन्तन and स्थिति have the same agent viz. the king. A similar use of an ungrammatical gerund is supplied by न च सुवदनामालेख्येऽपि प्रियामसमाप्य ता। मम नयनयोरुद्बाष्पत्व सखे न भविष्यति॥ VI. 10 also vide विक्रमाङ्कदेवचरित 3. 20, मेघदूत 12 and 'संयुक्तमीलितघनस्तनाग्रा स्मृत्वा समत्यग्निमुदरीणाम्। प्रयाति...' st. 28 in Gupta Inscription No. 18, स्वप्नवासवदत्त IV. 6 ; 2, कुमारसंभव 4. 17, मुद्राराक्षस II. 21, वणीसंहार I. 6.

II. 9. 1—प्रत्यादेश: dethronement or supplanting. The word literally means ordering back (प्रति + आदिश्). The idea is Sakuntala has far outshone all other beauties in the world. Compare 'या तपोविनयपरिरक्षितस्य सुकुमार प्रहरण महेन्द्रस्य, प्रत्यादेशो रूपगर्विताया श्रिय ... सा मे प्रियसखी उर्वशी ।' V. I.

Stanza 10. Construe —अनघं तद्रूपम् अनाघ्रातं पुष्पम्, कररुहै: अलूनं किसलयम्, अनाविद्धं रत्नम्, अनास्वादितरसं नवं मधु, पुण्यानाम् अखण्डं फलमिव च [अस्ति]। विधि: इह कं भोक्तारं समुपस्थास्यति [तन्न] न जाने। (शिखरिणी)

This stanza gives an excellent description of a beautiful virgin looked at from the lover's point of view. The appropriateness of the various similes is self evident and the stanza may safely be quoted as an illustration of Kalidasa's traditional mastery in the use of similes. अनघम् faultless, hence attractive. Note 'अनघो निर्मलापापमनोज्ञेषु अघवन' विश्व. रूप (beauty) is thus defined 'अङ्गान्यभूषितान्येव केनचिद् भूषणादिना। येन भूषितवद्भान्ति तद्रूपमिति कथ्यते॥' उज्ज्वलनीलमणि. अनाघ्रातम्

The bhoga (compare bhoktāram below) or enjoyment of a flower lies in its being smelt · Śakuntalā was a flower unsmelt करे रोहन्ति ते कररुहा nails, अलूनम् (from अ+लू—लुनाति—लुनीते) unplucked किसलयम् a delicate sprout or leaf अनाविद्धम् unperforated. Gems are enjoyed by perforating and stringing them into necklaces The beauteous Śakuntalā was an unperforated gem The reading अनामुक्त means unused as an ornament, only just drawn from the mine Kālidāsa often uses आमुच् in the sense of 'to wear or put on' as an orament or garment Compare *inter alia* R 16 74 17 25, Ku 7 21 But अनाविद्ध is to be preferred as it is the most appropriate adjective for a virgin For the idea of the perforation of the gem compare 'अथवा कृतवाग्द्वारे वंशेऽस्मिन् पूर्वसूरिभि । मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गति ।' R 1 4 Rāghavabhatta expalins अनाविद्ध as (1) 'not too broadly perforated' remarking 'स्थूलवेधनस्य दोषाय भवति', or (2) 'not crooked,' observing 'कुटिलस्य दुष्टत्वात् । 'आविद्ध कुटिल भुग्नम्' इत्यमर Both these explanations are to be rejected न आस्वादित रस यस्य whose flavour is untasted नव मधु—This must be explained as new or fresh honey, and not as new wine because in the case of wine new will have no propriety as wine which is old is considered to be the best Compare 'मनोज्ञगन्ध सहकारभङ्ग पुराणशीधु नवपाटल च । सबध्नता कामिजनेषु दोषा सर्वे निदाघावधिना प्रमृष्टा ॥' R 16 52 अखण्ड फलम् (1) fruit uncut or undivided A fruit has first to be cut or divided in order to enjoy it i e to eat it up But Sakuntalā is a fruit uncut. अखण्डम् corresponds to अनाघ्रातम् Both are intended to describe the virgin beauty of Śakuntalā She is besides the fruit(result or consequence of long austerities Only a man who has performed these in former births can hope to gain her (2) fruit which is full or complete i e without a break in the continuity of enjoyment This serves to distinguish Sakuntalā from other fruits of meritorious deeds. Heaven which is one of such fruits cannot be enjoyed continuously for as soon as the store of merit is exhausted a person has to come down on earth Compare 'ते त भुक्त्वा स्वर्गलोक विशाल क्षीणे पुण्ये मर्त्यलोक विशन्ति ।' गीता 9 21 The possession of Sakuntalā would however ensure akhanda or uninterrupted enjoyment of bliss इह=अस्मिन् विषये शकुतलारूपे न जाने विधि I know not whom the Creator will approach as the enjoyer in this case Observe the note of envy that is plainly visible in this line. After describing the virgin beauty of Sakuntalā and suggesting

that she could be had only as the result of a store of merit in former births, the king envies the man who is destined to have her. Compare for the idea 'ववाकार्यं शशलक्ष्मणः क्व च कुलं भूयोऽपि दृश्येत सा। दोषाणां प्रशमाय नः श्रुतमहो कोपेऽपि कान्तं मुखम् ॥ किं वक्ष्यन्त्यपकल्मषाः कृतधियः स्वप्नेऽपि सा दुर्लभा। चेतः स्वास्थ्यमुपैहि कः खलु युवा धन्योऽधरं धास्यति ॥' quoted in K P 4 (p 126), as an instance of भावशबलता समुपस्थास्यति—Note that स्था with उप in the sense of 'waiting upon' in a religious manner or worshipping' takes Atmanepada according to 'उपान्मन्त्रकरणे', पा 1 3 85 and the Vartika 'उपाद्देवपूजासङ्गतिकरणमित्रकरणपथिष्विति वाच्यम्' thereon But in other cases viz. in the sense of 'waiting upon' in general or 'approaching', it is Parasmaipadin This stanza is quoted in D R as an example of गात्र, which is thus defined रूपोपभोगतारुण्यैः शोभाङ्गानां विभूषणम् ॥ 2 35

II 10 2—तेन हि then indeed i e if she really is so beautiful and will fall to the lot of only a blessed one II 10 3—इङ्गुदी तैलचिक्कणशीर्षस्य whose head is greasy with the oil of Ingudi The Ingudi oil was used as a cosmetic for their hair by the ascetics मा पतिष्यति—Note the peculiar use of मा 'Let her not fall lest she fall'. The king's glowing description of Sakuntala's beauty has roused the aesthetic side of the Vidusaka's nature He is afraid Sakuntala would be married by some dirty unromantic hermit if the king did not make haste in the matter He, therefore urges the king to save her from such a situation (R) For a similar idea compare 'इदमिह मदनस्य जैत्रमस्त्रं स्फुरदधिलासनिबन्धनं शरीरम्। अनुचितवरसंप्रदानशोच्यं विफलगुणाभिनायं भविष्यतीति ॥' Mal II 6 The king would already have proceeded to act in the way the Vidusaka was advising him, but he had learnt from Priyamvada (Vide I 26 2) that Sakuntala was not her own mistress (परवती dependent) Her father to whom reference was to be made was moreover not in the hermitage (सन्निहित near) The king therefore, did not know what to do II 10 5—अथ well then This opens a new topic अत्र भवन्तमन्तरेण with reference to you अन्तरेण is an indeclinable and governs the accusative according to 'अन्तरान्तरेण युक्ते' पा 2 3 4 (अन्या योगे द्वितीया स्यात्। अन्तरा त्वां मां हरिः। अन्तरेण हरिं न सुखम्। सि कौ) II 10 6—दृष्टिसूचित राग (मध्यमपदलोपी) love betrayed by the eyes The Vidusaka wants to know whether Sakuntala had betrayed her affection for the king by means of her glances or not This question shows the Vidusaka to be rather a clever fellow in spite

of his proverbial dulness For he seems to know that the first indication of a girl's affection is conveyed by the eyes This दृष्टिराग has nothing to do with Bhavabhūti's चक्षूराग (Māl VI 15 U VI), which is used by him to denote spontaneous affection or love at first sight. II 10 7—निसर्गादेव by their very nature. अप्रगल्भ not bold, unobstrusive. cov This suggests that a clear indication of love on Śakuntalā's part was by no means expected तपस्विकन्याजन —The word जन, used after another noun indicates either all the individuals of that class or a single member thereof Thus सखीजन would mean either all friends taken together or a single friend Here जन may be taken in either of the two senses mentioned above For the king wants to enunciate a general proposition with regard to hermits' daughters Yet (तथापि) something happened which affords ground for hope

Stanza 11 Construe —मयि अभिमुखे [सति तया] ईक्षितं महृतम् । [तया] अन्यनिमित्तकृतोदयं हसितं [कृतम्] । जनो विनयवारितवृत्ति मदन तया न विवृत । न च संवृत । (द्रुतविलम्बित)

मयि अभिमुखे when I faced her ईक्षितम् = ईक्षणम् (glance). according to 'नपुंसके भावे क्त' The first line suggests though Śakuntalā looked at the king very often she wanted to avoid being observed by him that she was doing so She therefore, withdrew (महृतम्) her glance as soon as their eyes met अन्यस्मात् निमित्तात् कृत उदय यस्य तत् which took its origin in i e was due to some other cause (than love) Note that the expression अन्यनिमित्तकृतोदयम् is unnecessarily clumsy अन्यनिमित्तोदयम् or even अन्यनिमित्तम् would have been quite sufficient विनय... वृत्तिः whose course or operation was checked by modesty विवृत (विशेषेण वृत) fully chosen i e fully displayed or revealed संवृत (सम्यक्वृत , fully concealed That she often looked at him and laughed was certainly an indication of her love But then she avoided mingling glances with his and her laugh was not caused by love—thus surely was not quite so encouraging Thus it cannot be said that she either fully revealed her love or fully concealed it

II 11 1—दृष्ट एव दृष्टमात्र This is an irregular compound formed according to 'मयूरव्यंसकादयश्च' पा 2 1. 72 which gives a group of some of the important irregular compounds Noticing that the king was not satisfied with the indications

of her love that Śakuntalā had given, the Vidūṣaka laughs at his impatience by remarking that it was of course not to be expected that Śakuntalā would mount the king's lap even in their first interview. II. 11. 3—मिथःप्रस्थाने = सहप्रयाणे = यदा सर्वा निष्क्रम्य मिलित्वा निष्क्रान्ता तदा at departure together (मिथः = सहितम्), when all the three friends left the stage together. This has reference to I. 32. 15–18 where the incidents of II. 12 are described as having occurred. मिथःप्रस्थाने may also mean अन्योन्यापयाने at mutual parting or departure i.e. when the king and Śakuntalā parted company. This meaning is not correct because when Śakuntalā started, the king also did not make a move. He left the stage sometime after the girls had departed. This explanation does not therefore accord with facts and has consequently to be rejected. Vide end of Act I. पुनः shows change of attitude on the king's part. He had before stated that there was no clear indication of Śakuntalā's love. *But* now he tells the Vidūṣaka that at the time of her departure Śakuntalā displayed her love sufficiently (कामम्), though with bashfulness. शालीनता modesty, bashfulness. शालीन is formed from शाला (room, house) by the addition of the *taddhita* affix खञ् (ईन), according to 'शालीनकौपीने अधृष्टाकार्ययोः' पा. 5. 2. 20 (शालाप्रवेशमर्हति शालीनः अधृष्टः। सि. कौ। अप्रागल्भ्यादन्यत्र गन्तुमशक्तः शालामेव प्रवेष्टुमर्हतीत्यर्थः। तत्त्वबोधिनी) 'स्यादधृष्टे तु शालीनः' अमर. तथा हि introduces the justification for the remark previously made viz. 'मिथःप्रस्थाने ... अवेत्या.'

Stanza 12 Construe :—तन्वी कतिचिदेव पदानि गत्वा दर्भाङ्कुरेण चरणः क्षतः इति अकाण्डे स्थिता। द्रुमाणां शाखासु असक्तमपि वल्कलं विमोचयन्ती विवृत्तवदना च आसीत्। (वसन्ततिलका)

This stanza refers to the ruse practised by Śakuntalā at the end of Act I in order to be able to catch one more glimpse of her lover. The vyāja she then employed is being described here. तन्वी a slender woman. Slimness of form is considered a sign of feminine beauty. Note 'तन्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी' Me. 83. कतिचिदेव only a few. If she had advanced more steps she would not have been able to obtain a good view of the king. क्षत (pierced or pricked) is from क्षण्—क्षणोति—क्षणुते to cut or injure. अकाण्डे—काण्ड—ण्डम् means occasion. 'काण्डोऽस्त्री दण्डबाणार्ववर्गावसरवारिषु' अमर. अकाण्डे = when there is no (proper) occasion i.e. suddenly, all of a sudden. Śakuntalā stopped

when realy there was no proper occasion for her to do so. असक्तमपि though not entangled or caught in विवृत्त वदन यस्याः सा with her face turned (towards me) Compare 3·10 *infra*. Though her garment was not stuck to the branches of trees she pretended to extricate it looking at the king all the while with her face turned

II 12 2—गृहीत पाथेय येन one who has provided himself with provender पाथेयम् (Marathi 'फराळाचे') is formed by the addition of the *taddhita* affix ढक (एय), which when applied to पथिन्, अतिथि, वसति and स्वपति has the sense of 'useful in' or 'good for.' according to 'पथ्यतिथिवसतिस्वपतेर्ढञ्' पा 4 4 104 (पथि साधु पाथेयम् । आतिथेयम् । वसन वसतिस्तत्र साधुर्वासतेयी रात्रि । स्वापतेय धनम् । सि कौ) The Vidūṣaka advises the king to make preparations for embarking on the expedition of winning Sakuntalā's love Note the reference to food which is a favourite of the Vidūṣaka contained in the term pātheya Observe the rhyme in उपवन तपोवनम् What to others is a penance-grove has been turned into a pleasure-grove by the king's gallantry! It should be noted that this witty epigrammatic sentence of the Vidūṣaka contains a poetical defect called अविमृष्टविधेयाश. for which vide p 208 above The correct way would be तपोवनम् उपवन कृतम् The king likes the humour in the Vidūṣaka's speech and would fain turn the tapovana into upavana But, how was he to go there a second time? He asks his Vidūṣaka to think of a pretext (अपदेश) for doing so Because recognised as he was by some of the ascetics it was not possible for him to visit the hermitage unnoticed II 12 7—तत किम्—The king could not understand what the Vidūṣaka was driving at when to his request for finding a suitable excuse he promptly said 'Why? you are the king Duṣyanta could not see how a king could so easily visit the penance-grove II 12 8—नीवारा wild grains षष्ठभागम्—Manu lays down that a king should receive from his subjects a sixth eighth or twelfth part of the crop according to the fertility of the soil Note '—पञ्चाशद्भाग आदेयो राज्ञा पशुहिरण्ययो । धान्यानामष्टमो भाग षष्ठो द्वादश एव वा ॥ Ms 7 130, also vide R 5 8 17 65 Comapare षष्ठांशवृत्ति as a synonym for a king in v 4 below. II 12 10—भागधेयम् *n* means share while भागधेय *m* significs a tax. The word is formed by the addition of धेय to भाग without any change of meaning

(स्वाय) भाग एव भागधयम् निपतन्ति accrues विहाय leaving aside, above अभिनन्द्यम् that which deserves to be greeted The reading अन्यमेव निवपन्ति (pay or offer)' is defective in as much as the important idea of protection is absent therefrom II 12 11.—पश्य—The king now points out to the Vidūṣaka the share which he obtains from the ascetics and which as he says, is far more important

Stanza 13 Construe —नृपाणां वर्णेभ्य यद् धनम् उत्तिष्ठति तद् क्षयि। आरण्यका हि अक्षय्य तप षड्भाग न ददति (अनुष्टुभ्)

वर्णेभ्य from the colours i e from the four classes These are enumerated in 'ब्रह्मक्षत्रियविट्शूद्रा वर्णास्त्वाद्यास्त्रयो द्विजा। निषकाद्या' श्मशानान्तास्तेषां वै मन्त्रत क्रिया॥ Y 1 10 The classes were so called because originally the distinction was based on the colour of the skin The Rgveda speaks of Indra as putting down or killing the Dasa colour (the aboriginal inhabitants) and protecting the Arya colour Vide या दास वर्णमधर गुहाक' II 2 12 4, 'हत्वी दस्यून प्र आर्यं वर्णमावत् Ibid 3 34 9 उत्तिष्ठति arises, accrues क्षयि perishable For आरण्यक vide note on p 264 supra अक्षय्यम् (क्षेतु नाशयितु शक्य क्षय्यम्। न क्षय्यम् अक्षय्यम्। नाशयितुमशक्यमित्यर्थ) incapable of destruction Note the distinction between क्षय्य and क्षय, for which read 'क्षय्यजय्यौ शक्यार्थे' पा 6 1 81 (क्षेतु शक्य क्षय्यम्। जेतु शक्य जय्यम्। शक्यार्थे किम्। क्षेतु जेतु योग्य क्षय पाप जय मन । सि कौ). आरण्यक serves to distinguish the wealth which arises to kings from the foresters from that which accrues to them from the varnas तपस षट् (= षष्ठ) भाग तम् the sixth part of their penance Manu lays down that if a king protected his subjects well a sixth part of their penance would belong to him एवेषां रक्षण in the previous sentence would thus appear necessary Read 'सर्वतो धर्मषड्भागो राज्ञो भवति रक्षत। अधर्मादपि षड्भागो भवत्यस्य ह्यरक्षत॥ 304 यदधीते यद्यजते यद्ददाति यदर्चति। तस्य षड्भागभाग्राजा सम्यग्भवति रक्षणात्॥ 305' Ms 8, 'प्रजाना धर्मषड्भागो राज्ञा भवति रक्षितु। अधर्मादपि षड्भागो जायते यो न रक्षति॥' Pt. I 375, 'आददीत बलि चापि प्रजाभ्य कुरुनन्दन। षड्भागममितप्रज्ञस्तासामेवाभिगुप्तये॥' म भा शान्तिपर्व 68 27. The form षड्भाग is grammatically indefensible According to Pāṇini's 'दिक्संख्ये संज्ञायाम्' 2 1 50, names of quarters and numerals form a Karmadhāraya compound with any subanta (declinable word), but only when the compound is an appellation, e g सप्तर्षय name of a constellation

of stars Ursa Major, पञ्चजना- name of some five tribes पूर्वेषु कामन्तमी name of a town in the east but उत्तरा- वृक्षा- northern trees; पञ्च ब्राह्मणा five Brāhmaṇas. Now षड्भाग is not an appellation and the form therefore is apāṇinīya. It, however, occurs broadcast in literature and is to be justified by taking षड् to be metaphorically equal to षष्ठ, which then is not a संख्या or numeral. For similar use vide passages quoted above and also Ms 7 131 S 33 and R 17 65. न refers to kings in general. हन्त is an exclamation of joy which in the present case proceeds from the knowledge that the king had not gone on his hunt and that he could therefore be interviewed (R)p' ' हन्त हर्षेऽनुकम्पायां वाक्यारम्भविषादयोः । ' अमर

II 13 1—सिद्ध अर्थ यत्रौ whose object is fulfilled or achieved. The object of course was to gain audience with the king. II 13 12—धीर स्वर = deep and calm voice. This leads the king to conclude that it must have proceeded from ascetics. The reading धीर. स्वरैः would make the word an इत्थंभूतलक्षणे तृतीया or instrumental of indication used according to ' इत्थंभूतलक्षणे ' पा 2 3 21 (कंचित्प्रकारं प्राप्तस्य लक्षणे तृतीया स्यात् । जटाभिस्तापसः । सि. कौ). II 13 4—प्रतीहारभूमिम् the ground at the door. Note प्रति (ती) हार means both ' a door and ' a door-keeper (' द्वारि द्वाःस्थे प्रतीहारः प्रतीहार्यप्यनन्तरे ' अमर) and प्रति has its इ lengthened optionally according to ' उपसर्गस्य घञ्यमनुष्ये बहुलम् ' पा 6 3 122 (उपसर्गस्य बहुलं दीर्घः स्यात् घञन्ते परे न तु मनुष्ये । परिपाकः । परीपाकः । अमनुष्ये किम् । निषादः । सि कौ) The word is explained as प्रतीहा प्रतिहरण जनवारणमस्ति अत्र or अस्ति अस्य । अथवा प्रतिराभिमुख्ये । प्रतिहियन्ते राजोऽभिमुख जना नीयन्ते अस्मात् o- अनेन II 13 6—न विलम्बित (= विलम्ब°) यस्मिन् कर्मणि यथा तथा without delay II 13 10—दीप्तिमतोऽपि though possessed of lustre, splendour, or majesty विश्वसनीयता the state of being worthy of being confided in : the confidence-inspiring nature The lustre or majesty of a king is generally repellent. But Dusyanta's form, though resplendent was inviting. This struck the first ascetic much He thought it was due to the kings not being much different (नातिभिन्न) from sages with whom generally attractive lustre is associated II 12 11—इत introduces the hermit's reasons for the assertion that the king was ' ऋषिभ्यो नातिभिन्न.'

Stanza 14 Construe —अमुनापि सर्वभोग्ये आश्रमे वनतिरस्याक्रान्ता । अयमपि रक्षायोगात् प्रत्यह तप नचिनोति । अस्मिन् अस्यापि केवल राजपूत मुनिरिति पुण्य शब्द चारणद्वन्द्वगीत- [सन्] द्या स्पृशति (मन्दाक्रान्ता)

The first three lines set forth the three points of resemblance between Dussanta and a sage and the concluding two words of the stanza indicate the slight difference between the two. The similarity is partly based on श्लेष or paronomasia. सर्वभोग्ये आश्रम as going with the king means (i) the order of life which is fit to be enjoyed by all (सर्वै भोग्य). This refers to गार्हस्थ्य or गृहस्थाश्रम the second of the four āśramas or stages of life, the other three being ब्रह्मचर्य वानप्रस्थ and संन्यास. All people can enter on the गृहस्थाश्रम or the householder's stage. Not so however with वानप्रस्थ and संन्यास. (ii) where every thing is to be enjoyed (सर्वाणि भोग्यानि यत्र). It is only in the householder's stage that one obtains full enjoyment of life. The other āśramas entail numerous restrictions. (iii) on which all others depend (सर्वै इतरै आश्रमै भोग्य सवनीय). The second āśrama is considered to be the prop of others. Note कालो ह्ययं सङ्क्रमितुं द्वितीयं सर्वोपकारक्षममाश्रमं ते ॥ R 5 10. 'यथा वायुं समाश्रित्य वर्तन्ते सर्वजन्तवः । तथा गृहस्थमाश्रित्य वर्तन्ते सर्व आश्रमाः ॥ Ms 3 77. सर्वेषामपि चैतेषां वेदस्मृतिविधानतः । गृहस्थ उच्यते श्रेष्ठः स त्रीनेतान् बिभर्ति हि ॥ 89 यथा नदीनदाः सर्वे सागरे यान्ति संस्थितिम् । तथैवाश्रमिणः सर्वे गृहस्थे यान्ति संस्थितिम् ॥ 90 Ibid 6. As going with मुनि सर्वभोग्य आश्रम means in a hermitage which is open to all for enjoyment. Any guest may go and enjoy hospitality in a hermitage. वसति अध्यासिता residence has been taken or accepted. रक्षायोगात् (1) रक्षायाः प्रजानां रक्षणे प्रतिपालने योगात् आसक्त्या by means of his application (योग) to the protection (of his subjects). The highest duty of a king is to protect his subjects. By doing this he accumulates merit. Read 'क्षत्रियस्य परो धर्मः प्रजानामेव पालनम् । निर्दिष्टफलभोक्ता हि राजा धर्मेण युज्यते ॥ Ms 7 144. Or योगात् may mean merely 'by means of' as in 'सान्निध्ययोगात्' in Ku ~ 8 or R 7 73. But the former explanation is preferably as it directly brings out the idea of the king's efforts to protect his subjects. (2) (a) रक्षायाः भस्मनः योगात् शरीरे लेपनात् by the application of ashes. It is well known that ascetics smear their bodies with ashes while practising penance. (b) रक्षायै जगद्रक्षणाय योगात् योगाभ्यसनात् by (the practice of) Yoga (intended) for the protection (of the world). The ascetic resorts to religious contemplation for the safety of the world. The idea here is that while the king looks to the protection of the world from physical point of view the ascetic does so from the spiritual. Ragha

vabhatta takes this to mean 'by the practice of yoga for the preservation of his body' अहनि अहनि इति प्रत्यहम् (every day) is an अव्ययीभाव compound in the sense of वीप्सा or repetition. वशिन् (1) who is possessed of jurisdiction, or control (over his kingdom) (2) who is possessed of control (over the passions). Some consider that (2) *also* is applicable to the king. But this is not good. The Śleṣa would then lose half its charm. केवल shows the only point of difference between the king and a sage. राजपूर्व preceded by the word rājan. The king's title is Rājamuni or Rājarṣi. That's the only feature which distinguishes him from a muni or ṛṣi proper. मुनि is technically defined as 'दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः । वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते ॥' गीता 2 56. शब्द: title. चारणाना द्वन्द्वानि तैः गीतः sung by couples of minstrels. चारणा (चारयन्ति कीर्तिम्) were a class of minstrels who made it their business to go about singing eulogistic songs. The Cārana caste is still found in Gujarātha. Here, however, celestial choristers are meant. Compare चारणेभ्यस्त्वदीय जयोदाहरण श्रुत्वा' V 1. द्याम् acc sing of द्यो heaven. स्पृशति touches i. e reaches. The idea is Dusyanta's name as a rājarṣi is known even in heaven.

II 14, 1—वलभिद् सखा वलभित्सख, 'the friend of Indra. Indra is called वलभिद् (वलं भेत्ति हन्ति असौ,) because he killed Bala or Vala, a powerful demon and a brother of Vṛtra, as described in the Ṛgveda. Note *inter alia* 'भिनत् वलमिन्द्र अङ्गिरस्वान्' Ṛv 2, 11, 20. सखिन् becomes सख at the end of a Tatpuruṣa compound, according to 'राजाह सखिभ्यष्टच्' पा. 5 4 91. The sentence 'अय दुष्यन्त' is suggestive of future events. It indicates that Dusyanta would render help to Indra and justify his title वलभित्सख.

Stanza 15. Construe,—नद् नगरपरिघप्रांशुबाहुः अयम् एक उदधिश्यामसीमा कृत्स्नां धरित्रीं भुनक्ति एतत् न चित्रम्। हि, दैत्यैः बद्धवैराः सुराः अस्य अधिज्ये धनुषि पौरुहूते वज्रे च समितिषु विजयम् आशसन्ते। (मन्दाक्रान्ता)

नगरपरिघौ इव प्रांशू बाहू यस्य whose arms are long like a city's beams or bars. परिघ = अर्गल an iron beam or bar used for locking or shutting a gate. Note 'परिघो योगभेदेऽस्त्रविशेषेऽर्गलघातयोः' मेदिनी. This comparison is common (vide 'एकातपत्रां भुवमेकवीरः पुरार्गलादीर्घभुजो बुभोज।' R 18 4) and suggests the ideas of length and massiveness. In ancient India the test of a warrior's

strength was his capacity to wield a bow, which required long and muscular arms उदधिभि श्यामा सीमा यस्या whose boundaries are dark on account of the oceans श्याम refers to the dark-blue colour of the waters of the oceans which surround the earth उदधय एव श्यामा सीमा यस्या would also do The idea is Dusyanta ruled the earth as far as the sea This is the usual exaggerated description of the dominions of a great monarch कृत्स्ना entire whole धरित्रीम् the earth धरा धरित्री धरणी क्षोणी ज्या काश्यपी क्षिति । ', अमर भुनक्ति protects Note that भुज takes आत्मनेपद except when it means 'to protect or gaurd in which case it is परस्मैपदी, according to 'भुजोऽनवने' पा 1 3 66 (ओदन भुङ्क्ते । अभ्यवहरति इत्यर्थ । वृभुजे पृथिवीपाल पृथिवीमेव केवलाम् । वृद्धो जनो दु ख्शतानि भुङ्क्ते । इत्युपभागा भुजस्य । अनवन किम् । महीं भुनक्ति । मि को) बद्ध वैर यै who have formed hostility i e whose hostility has taken deep root पौरुहूत, belonging to Indra (पुरुहूतस्य इदम्) Puruhuta as an epithet of Indra occurs many times in the Rgveda and means 'invoked by many (पुरुभि हूत) समितिषु (सम् अयन्ति यासु where people meet together) means in battles आशासते expect, This is from the root शास् with आ—आशासते which is always Atmanepadi A similar-sounding root is शस् शंसति to praise or to tell The two should be distinguished The idea conveyed by the latter half of the stanza is that in their war with the demons the gods rely as much on the bolt of Indra as on the bow of Dusyanta Compare vii 26 below Then surely it was no wonder that Dusyanta should rule the entire earth alone It will be noticed that the second ascetic first asked Gautama as to whether the king was that famous (स) Dusyanta, the friend of Indra वलभित्सख, was a highly significant (साभिप्राय) adjective When he was told that this was so, he declared 'then indeed (तेन हि)' it was no wonder that etc Now the latter half of the stanza also introduces the reason for the statement contained in the former and as such is merely an explanation of what the second ascetic meant by 'वलभित्सख दुष्यन्त' The reading 'सुरयुवतय' for समितिषु सुरा' is not good For it is more natural to speak of the gods, rather than the gods' wives as having formed hostility with the demons, Besides a reference to surayuvatis would not be quite so appropriate in a hermit's mouth.

II 15 1—विजयस्व be victorious जि when preceded by वि and परा takes the Atmanepada, according to 'विपराभ्या जे'

'पा' 1 3 19 II 15 3—फलानि उपहरत 'they present fruit to the king This is because of the rule of general conduct mentioned in 'अग्निहोत्र गृह क्षेत्र मित्र भार्या सुत शिशुम् । रिक्तपाणिर्न पश्येत राजानं देवता गुरुम्'' सुभाषितरत्नभाण्डागार—सामान्यनीति st'' 318. II 15 5—आश्रमसदाम् ((आश्रमे सीदन्ति) to the dwellers of the hermitage The genitive in this case is obtained according to 'क्तस्य च वर्तमाने' पा 2 3 67 (वर्तमानार्थस्य क्तस्य योगे षष्ठी स्यात् । राज्ञां मतो बुद्ध पूजितो ।) वा । सि कौ) रक्षांसि goblins, evil spirits II 15. 7—इष्टिविघ्नम् । obstacle or obstruction to our sacrifices Note that इष्टि is derived from यज् —यजति and विघ्न is masculine 'विघ्नोऽन्तराय प्रत्यूह' अमर II 15. 8—कतिपयरात्रम् for a few nights This is accusative of time The word rātri appears to have been specially chosen with a view to indicate that the demons grew turbulent especially during nights There is some difficulty regarding the grammatical formation of this word Dissolve it as कतिपया रात्रय, यस्मिन् स कतिपयरात्र (काल) तम् The change of रात्रि to रात्र at the end of this compound is obtained by having recourse to the expedient of योगविभाग or the splitting of a Sutra (which in the present case is 'अच् प्रत्यन्वव-पूर्वात् सामलोम्न ' पा 5 4 75), for the usual rule for the change of रात्रि to रात्र viz 'अह सर्वैकदेश etc ' पा. 5. 4 87, is not available in the present case, as कतिपय is admitted to be not a सख्या It may be noted that Patañjali is his Mahābhāṣya does not admit yogavibhāga in 5 4 75 and hence some people look upon the present form as irregular and put it in the पृषोदरादि-class. सारथि द्वितीय यस्य whose companion is his charioteer. This is a gentle way of suggesting that the presence of Dusyanta's army in the hermitage would be inconvenient to the forest-dwellers It further implies Duṣyanta alone was quite equal to the task of dealing with the demons II 15 11—अनुकूला favourable, inasmuch as it will necessitate Dusyanta's going to the penance-grove, for which he was just in search of an excuse

Stanza 16 Construe —पूर्वेषाम् अनुकारिणि त्वयि इद युक्तरूपम् । पौरवा आपन्नाभयसत्रेषु दीक्षिता खलु । (अनुष्टुभ्)

इदम् refers to the king's readiness in conforming to their request of the ascetics For युक्तरूप vide p 222 *supra*. आपन्नानामभयार्थं यानि सत्राणि तेषु in the sacrifices for (affording) freedom from fear to the distressed. सत्रम् (more correctly written as सत्त्रम्—सीदन्ति-अत्र—सद् + ष्ट्रन्) is a long sacrificial session lasting from 13 to 100

days दीक्षित initiated, consecrated or ordained A man who had taken the formal dīkṣā for a religious ceremony was forbidden to do anything else Thus दीक्षित suggests the single handed devotion of the Pauravas to their duty of protecting the distressed Note the appropriateness of the simile drawn from sacrifices in the mouth of the ascetics

II 16 1—पदव्यं पश्चाद् अनुपदम् (upon your heels) is an Avyayībhāva compound in the sense of पश्चात आगत —Note that this past pass part does not possess the ordinary sense of a past action, but that it denotes an action which was to commence in the near future The king had not actually started after the ascetics, but he was about to do so immediately Such use of the past part had according to the Vārtika 'आदिकर्मणि निष्ठा वक्तव्या' For similar use compare 'मम मन्दभाग्याया पुनरेषैव दुहिता ? सापि त्वया कम्मिंश्चिद्देशान्तरे दत्ता।' कर्मव दूरम्गण्यित आमाया महास्या पाणिग्रहणे भविष्यतीति चिन्तयाम्यापि न म प्रतिभाति। रत्नावली 'अम्बे च बहव शूरा मदर्थेत्यक्तजीविता।' गीता 1 9 II 16 3—कुतूहलम् eagerness, curiosity The technical sense of कुतूहल is also pertinent here 'रम्यवस्तुसमालोके लोलता स्यात् कुतूहलम्' S D 3 109 II 16 5—सपरिवाहम् =परिवाहेण जलोद्रेकेण सहितम्) with an overflow full to overflowing परि(री)वाह (परिता वहनम्) overflow The metaphor is taken from a reservoir of water which overflows owing to the excessive amount of the liquid therein (R) Note 'पूरोत्पीडे तडागस्य परीवाह प्रतिक्रिया। शोकक्षोभे च हृदय प्रलापैरेव धार्यते' U III 29 • अवर्जित is allowed to stay II 16 6–मा भैषी be not afraid भैषी =अभैषी Aorist 2nd pers sing of भी-त्रिभेति 'The augment is dropped according to 'न माङ्योगे' पा 6 4 74 (अडाटौ न स्त ? मा भवान् भूत मा स्म भवान् भूद्।' सि कौ) Further note when मा is joined to an Aorist the Aorist technically has the sense of any other tense or mood according to 'माङि लुङ्' पा 3 3 175 (सर्वलकारापवाद) But usually in the second person singular this tense with the augment cut off has the sense of the imperative mood II 16 7–एष रक्षितोऽस्मि—This shows that the king's assurance that the Vidūṣaka would be always with him was a sufficient guarantee, that he would be immune from the fear of the demons II 16 10—विजयार्थ प्रस्थानम् start or, departure for victory आज्ञाधिहर carrying the command of देवीनाम् and अम्बाभि are examples of plurals used to indicate reverence । (पूजार्थे बहुवचनम्) II 16 13—ननु भवत्यम्बाम्—ननु

implies gentle censure The king suggests that the messenger from the queen-mother ought to have been introduced without the formal announcement and permission (R) ii 16.18— पुत्रस्य पिण्ड पालयने अनेन इति पुत्रपिण्डपालन पिण्ड is the ball of rice which is offered to Manes at Śrāddhas The upavāsa or fast was so called because it was intended by the queen-mother to ensure for her son viz Duṣyanta, the libation of a ball of rice after his death This consummation could only be achieved, if Duṣyanta had a son That then was the object of the queen-mother's उपवास The reading प्रवृत्तपारणं or निवृत्तपारण. means the breaking of which was to take place (on the fourth day following) This suggests that the fast was continuing for a few days and that it was to be broken on the fourth day following The reading in the text is to be preferred because it suggests that Duṣyanta was childless that his childlessness was being felt in the royal family and that fasts etc were being observed with a view to obtain progeny for him Duṣyanta's childlessness it will be remembered plays an important part in the play (R) We further begin to think from this specific reference to the king's anapatyatā that his love-affair with Śakuntalā is not quite inexcusable and that he is far from belonging to the class of those libertines who marry even when they have grown-up children, men of the type of the sensual Agnimitra depicted by Kālidāsa in his earliest play ii 16 9—तत्र thereat i e. on the day of the fast अवश्यम् necessarily without fail संभावनीया (अहम्) I should be honoured by you (with your presence) As the fast was putra-piṇḍapālana the presence of the putra was necessary.—ii 16 20 अनतिक्रमणीयम् untransgressible, unavoidable ii 16 21— प्रतिविधेयम् that which is done to counteract something, the remedy ii 16 22—त्रिशङ्कु तिष्ठ stay midway like Triśanku i e go neither to the penance-grove nor to the capital but stay somewhere in the middle This is a piece of the Vidūṣaka's pleasantry. Triśanku was a celebrated king of the solar race and father of Hariścandra His story occurs at length in Rāmāyaṇa Bālakāṇḍa 57–60 He is there described as a just and pious king, who aspired to perform a sacrifice by virtue of which he might ascend to heaven in his mortal body. He requested his family priest Vasiṣṭha to officiate for him but the sage refused, declaring the undertaking impossible He then went to Vasiṣṭha's

sons who called him foolish and angrily declined to perform what their great father had pronounced impossible The king told them he would seek another preceptor, whereupon, being enraged, they cursed him to be a Caṇḍāla In this pitiable condition Triśaṅku had recourse to Viśvāmitra who took pity on him and undertook to celebrate the desired sacrifice On being invited to be present the gods refused to attend the sacrifice, whereupon the enraged Viśvāmitra by his own power of penance transported the king to the skies whither he had no sooner arrived than he was hurled down again head foremost by Indra and the other gods The unfortunate monarch cried out to Viśvāmitra for help, who arrested his downward course saying 'Stay stay', and proceeded to create new worlds stars etc The gods intervened and decreed that whatever Viśvāmitra had already created should have the permanence of Brahmā's creation and that Triśanku should remain suspended where he was as a bright constellation Thus he hangs in mid region being neither on earth nor in heaven Read 'स्वर्गलोकं गतं दृष्ट्वा त्रिशङ्कुं पाकशासनः ॥16 सह सर्वैः सुरगणैरिदं वचनमब्रवीत्। त्रिशङ्को गच्छ भूयस्त्वं नासि स्वर्गकृतालयः ॥17 गुरुशापहतो मूढ पत भूमिमवाक्शिराः। एवमुक्तो महेन्द्रेण त्रिशङ्कुरपतत् पुनः ॥18 विक्रोशमानस्त्राहीति विश्वामित्रं तपोधनम्। तच्छ्रुत्वा वचनं तस्य क्रोशमानस्य कौशिकः ॥19 रोषमाहारयत्तीव्रं तिष्ठ तिष्ठेति चाब्रवीत्। 20 अवाक्शिरास्त्रिशङ्कुश्च तिष्ठत्वमरसन्निभः 32' सर्ग 60 The story of Triśanku also occurs in हरिवंश 1. 12-13 from which we know that he was a wicked king, guilty of three heinous crimes (śanku) and hence called Triśanku and that Viśvāmitra undertook to perform for him that sacrifice, because he had saved the sages family in a famine from starvation Read 'पितुश्चापरितोषेण गुरोर्दोग्ध्रीवधेन च। अप्रोक्षितोपयोगाच्च त्रिविधस्ते व्यतिक्रमः ॥ 18 एवं त्रीण्यस्य शङ्कूनि तानि दृष्ट्वा महातपाः। त्रिशङ्कुरिति होवाच त्रिशङ्कुरिति स स्मृतः 19' अध्याय 12 For a similar account vide Vāyupurāṇa Vol II. Ch 27 For a similar reference to Triśanku note 'त्रिशङ्कोरिव मध्यलोकभ्रष्टस्य नक्षत्रस्येव (मेवकस्य)' हर्षचरित उ 7 p 191 (our edition) 'सुरलोकमारोहन्ती त्रिशङ्कोरिव कुपितशतमखहुंकारनिपातिता राजलक्ष्मीः' कादम्बरी p 8 (Peterson) आकुलीभूत (embarassed perplexed) is an example of the loose use of च्वि

Stanza 17: Construe —कृत्ययोर्भिन्नदेशत्वात् मे मनः, पुरः शैलप्रतिहत स्रोतोवह सिन्धुः यथा, द्वैधीभवति। (अनुष्टुभ्)

कृत्ययोः of the two duties viz the one towards his mother

and the other towards the ascetics These were to be performed at different places (भिन्नदेश) This made the king's mind divided in two as he did not know which to prefer प्रतिहतम् struck against, driven back यथा = इव For द्वैधीभवति vide note on द्वैधीभाव p 251 supra The simile is taken from stream which encountering a rock on the way becomes divided in two. मे मन is compared with स्रोतोवह स्रोत

II 17 1.—अम्बया—Note that Duṣyanta has referred to his mother in the plural before in II 16 11 Here he speaks of her in the singular, while in the next line the plural is once more resorted to in तत्रभवतीनाम् This we regard as an example of the poet's careless writing प्रतिगृहीत received accepted, looked upon II 17 2—न खलु has the force of 'I hope you would surely not' II 17—महाब्राह्मण is used ironically The compound ordinarily implies censure But the Vidūṣaka understands it not and is flattered by the title Remember 'शङ्खे तैले तथा मांसे वैद्ये ज्योतिषिके द्विजे । यात्रायां पथि निद्रायां महच्छब्दो न दीयते ॥' एतत्—रक्षोभीरुकत्वम् भवति—Understand emphasis on this word 'in you who are such a great Brāhmaṇa' II 17 8—तपो रोध disturbance to the penance-grove II 17 10—युवराज, Young prince. This in ancient days appears to be a regular office carrying with it certain special honour and prerogatives, in which the king's eldest son was generally installed The Vidūṣaka's humorously calling himself a Yuvarāja has a deep significance in view of the fact that he has previoulsy expressed a desire to go like the king's younger brother For it suggests that Duṣyanta had no son, in which case alone his younger brother, as heir presumptive could be the Yuvarāja Note the clever way in which the king's childlessness is again and again suggested to the audience II 17.12—चपल indiscreet; rash वटु fellow chap The word ordinarily means a Brāhmaṇa youth, अन्तःपुरेभ्य (metaphorically) the ladies in the harem कदाचित् वक्ष्ये—This passage reveals the king's anxiety to keep his new love-affair a secret from his wives. It must be confessed that this anxiety seems somewhat strange in the case of a man whose harem is already crowded A new love affair on the part of the king is not likely to give the ladies in the harem any very heavy shock For, they are certainly accustomed to such things. However, the poet's intention here is to bring out the king's

दाक्षिण्य Though he has now no longer any love for his former wives, he studiously avoids giving them any offence II 17. 15 ऋषिगौरवात् may mean either (i) out of regard for the sages or (ii) owing to the majesty or greatness of the sages He suggests I would like to avoid going to the hermitage, but then the great sages would be displeased and a calamity might follow The first is preferable as it is in consonance with the character of Dusyanta, who has all along displayed his regard for the ascetics. तापसकन्यकायाम्—This suggests Śakuntala's unsuitability to attract the king's attention अभिलाष passion longing of love Compare "अभिलाषमुदीरितेन्द्रिय स्वसुतायामकरोत् प्रजापतिः।" Ku 4 41 II 17 15–पश्य see (whether what I say is correct or not).

• Stanza 18 Construe —वयं क्व, मृगशावैः समम् एधितः परोक्षमन्मथः जनः क्व। सखे, परिहासविजल्पितं वचः परमार्थेन न गृह्यताम्। (वैतालीय)

The king here wants to bring home to the Vidusaka the extreme incongruity between men of his kind (वयम्), who are always accustomed to deal with town bred beauties, well-versed in all the arts of fascination and girls of the forest like Śakuntalā to whom love is as a sealed book It is thus impossible that he should entertain any affection for her (II) मृगशावैः —The deer are already sufficiently innocent of love matters, but then their young ones are much more so एधित (brought up) from एध्–एधते परोक्ष मन्मथ यस्य to whom love is unfamiliar, unknown अक्ष्णः पर' परोक्षम्। अव्ययीभाव। परोक्षं विद्यते अस्य स परोक्षः।' अर्शआदिवादच् मत्वर्थीय Three points have to be noted —(i) The change of अक्षि to अक्ष at the end of the compound is obtained according to the गणसूत्र "प्रतिपरसमनुभ्योऽक्ष्णः" (ii) पर + अक्षि is expected to yield पराक्षम् We however, get the irregular form परोक्ष, which पतञ्जलि accounts for in 3 ways 'परोभाव परस्याक्षे परोक्षे' "लिटि" दृश्यताम्। उत्व 'वादे' परादरण सिद्ध बाहुलकात्निपातनात्' महाभाष्य (iii) अक्षि means generally any sense परोक्ष, therefore means "beyond the scope of all senses, completely unknown' परिहास 'विरुद्ध' जल्पितम् uttered perversely or at random 'in jest Or 'परिहासेन विविध जल्पितं यत्र wherein many things (such as the glowing description of Śakuntalā's beauty) were said in jest 'परमार्थेन as the highest thing i e. the truth' The instrumental shows अभेद or तादात्म्य

The dramatic purpose of Dusyanta's hunt with which Kalidasa

commenced his play was to bring about an accidental meeting between the king and Śakuntalā wherein both were to fall in love with each other That purpose was achieved towards the close of Act 1 and the lovers had parted, as we have seen, longing for each other's company. The hunt was now to be discontinued therefore The king could not with propriety have done so offhand, though he was in no mood to continue the chase The garrulous Vidūṣaka was therefore necessary and his request was eminently welcome to Duṣyanta The humorous description of his wretched condition given by the Vidūṣaka at the beginning of this Act also serves the purpose of relieving the monotony which the audience is likely to feel when during the course of the first three Acts it is served principally with the love-sentiment The Vidūṣaka's soliloquy further tells us how the king passed the previous night and prepares us to receive him in the particular state of mind in which he makes his entrance on the stage

The scene with the general to whom the order for discontinuing the chase was to be issued gave the poet an opportunity of depicting the real character of courtiers which he has cleverly used by giving the Senāpati an *aside* of only two short sentences, which are yet so full of meaning In this we have noted one fault, which has been duly pointed out in our notes on the passage.

Though eager to meet Śakuntalā again, the king could find no adequate excuse for going to the hermitage The invitation which he had received from the girls when they parted company, was after all formal and it was not meet for him to take advantage of it, especially when his identity had become known to the ascetics How then was the poet to send the king to the penance-grove once more? It was quite necessary for him to do so with a view to the future development of the plot As we see the king anxious to find an excuse for visiting the hermitage again and as the one invented by the Vidūṣaka to whom an appeal had been made in the matter fails on the ground of its unsuitability we become very eager to know how Kālidāsa will extricate his hero from this apparently unremovable difficulty But though we do not know of it the poet has already made provision for this contingency We scarcely understand the full significance of the Vaikhānasa's answer to the king when to the latter's natrual query as to whether Kaṇva is at home, the ascetic replies

that he has gone to the Somatīrth in Act I (I 13 ■) Kaṇva's absence from the grove we now learn affords a chance for the evil spirits to indulge in their mischievous activities of putting obstacles in the way of the ascetics' sacrifices as and the king stands on the stage at a loss to know how to proceed in his love affair, two hermit youths make their appearance and seek his help against those disturbers of the rites The request is highly acceptable to the king and is at once granted Thus we see that the poet's cleverness in keeping Kaṇva out at the time when the king goes to his hermitage has such a far reaching consequence Another fact to be noted in this connection is that in his conversation with the Vidūṣaka the king had remarked that as he was known to some of the ascetics in his real character, it was not possible for him to visit the hermitage without some excuse But what appeared to him to be unfavourable to his cause really turned out in his favour for had he not been so known the ascetics would not have approached him with a request to grace the hermitage with his presence for a few days

The king has now obtained what he wanted viz an excuse to go to the hermitage again but at this time a messenger from the capital brings a command from the queen mother to be present there on the fourth day following He is again in a difficulty On one side is the mother's command on another the business of the ascetics Both are inviolable The king at last decides to send his Vidūṣaka to the capital as his representative and goes to the hermitage himself to do the hermits' bidding. What is the dramatic purpose of putting the king in this dilemma and making him decide in the way he did? We believe the poet has achieved more purposes than one by this incident towards the close of Act II First the fact that Duṣyanta places his public duty over private duty however urgent the latter may be and that he has great regard for ascetics is once more brought to our notice Secondly the presence of his army in or near the hermitage would have been inconvenient to the dwellers thereof Karabhaka's arrival provides the king with an easy way of sending it away Thirdly, attention of the audience is once more drawn to the king's childlessness and to the fact that it was being felt in the royal household and usual remedies such as fasts etc. were being adopted to remove it Last but not the least the

king is shown to be a dakṣiṇa lover inasmuch as though his heart is transferred to Śakuntalā he retains abundant regard for his previous wives from whom he arranges to keep his new love-adventure a secret by telling his Vidūṣaka a blunt falsehood regarding the real motive of his going to the hermitage. Now this falsehood is told to the Vidūṣaka in such a natural manner and looks so innocent, that its full import and significance are hardly appreciated by the audience at this stage, but when they come to the sixth Act (vi § 28–30) they realise what a terrible consequence the innocent-looking falsehood which then appeared to be quite justifiable had on the course of Śakuntalā's destiny. This falsehood also saves the poet from another undesirable situation which probably would have arisen in its absence and for which the reader is referred to our remarks on the importance of Haṃsapadikā's song at the end of the Notes on Act v.

It will thus be seen that the various incidents described in Act ii are managed with skill and possess each a dramatic purpose of its own. The whole scene is laid in the king's camp not far away from the hermitage and there is not much of physical action in the Act. Yet the central theme of Act i the love between the king and Śakuntalā is developing and the reader is prepared to see its consummation in the next Act.

ACT III

THE PRELUDE

[A pupil of Kāśyapa is out collecting the sacred grass for the sacrifice. From his soliloquy we learn how surprised he is at the great prowess of King Duṣyanta who no sooner entered the hermitage than the obstacles to the holy rites were removed. In the course of his ramble he observes Priyaṃvadā carrying the Uśīra-unguent and lotus leaves and on inquiry learns that Śakuntalā is down with an attack of sun-stroke and that the articles are required for cooling her body. He warns Priyaṃvadā to take good care of the Kulapati's daughter, for she is his very breath and tells her that he will presently send for Śakuntalā the sacrificial soothing water in Gautamī's hands.]

III 0 ■—कुशान् आदाय—च, न and क print this as part of the first stage direction as 'ततः प्रविशति कुशानादाय यजमानशिष्यः'. This

is to be rejected for two reasons (i) Such stage directions never contain a gerund which would indicate that another action immediately preceding प्रवाना had to be gone through by the character before making his entrance his is dramatically impossible as such action wh ch must *precede* the entr ance cannot be exhibited to the audience If the poet had meant to include this in the first stage direction he would have said 'सकुश' or कुशहस्त (ii) कुशान आदाय after the entrance of the pupil is very useful from the point of view of stage-effect The pupil enters before and he actually begins his soliloquy he moves about here and there gathering Kusa grass This has the effect of capturing the attent on of the audience which generally is in an unsettled state at the beginning of a fresh Act III 0 7 प्रविष्ट एव प्रविष्टमात्रम तस्मिन् no sooner had he entered This is an irregular compound form d according to मयूरव्यसकादयश्च पा 2 1 72 which gives a group of some of the important irregular compounds Such compounds are generally neuter but Kalidasa often looks upon them as pure adjectives agreeing in gender with the nouns they qualify Vide 'स विक्रमात्र विन्द नागरुपमुत्सृज्य तद्विस्मितसैन्यदृष्ट' R 5 51 The present compound may be an instance of that kind (R) Note that both मात्र and एव which indicate अवधारण or exclusive restriction are used in the present passage and one of them would therefore appear to be unnecessary But both may be accounted for by saying that while the one has reference to action (viz entering) the other refers to time The king simply entered and did nothing else and even exactly when he entered and not a moment later the effect described followed III 0 7 निगता उपप्लवा (obstacles molestation) येषाम् तानि निरुपप्लवानि ।

Stanza 1 Construe —बाणसंधान का कथा । स हि दूरत ज्यानादेनैव धनुष हुंकारेण इव विघ्नान् अपोहति । (अनुष्टुभ)

There was no necessity for the king to aim his arrow The mere twang of his bow string which is fancied to be the *hūm* sound indicative of wrath, of his bow was enough to dispel (अप + ऊह्–ऊहति) obstacles The fancy suggests the comparison of the king s bow with Rudra who is said to frighten enemies away by h s dreadful *humkāra* Compare हुंकारास्त्रा हि रुद्रा 'मल्लिनाथ on Ku 28 also Ku 5 54 Raghavabhatta alternatively construes 'स धनुष ज्यानादेनैव हुंकारेणव etc and

remarks this implies the king's comparison with Ganapati This is far-fetched Besides in 'धनुष ज्यांशहेनैवं' the word धनुष becomes redundant

III 1. 1–वेदिमस्तरणार्थम् for strewing on the altar ऋत्विग्भ्य — ऋतौ यजन्ति ते ऋत्विजः those that sacrifice at the proper time, priests. These are to be distinguished from यजमान, which though literally meaning 'sacrificing' signifies the patron or the man for whom the sacrifice is performed Vide R 18 12 The Yajamāna in the present case was Kāśyapa, for whom, though he was absent, the sacrifice was being performed There are four principal priests viz होतृ, उद्गातृ, अध्वर्यु and ब्रह्मा For the most ancient list of such priests vide Rv 2 1 2 A rtvij is thus defined by Manu 'अग्न्याधेयं पाकयज्ञानग्निष्टोमादिकान् मखान् । यः करोति वृतो यस्य स तस्यर्त्विगिहोच्यते ॥' 2 143 in 1 2–आकाशे (In the air) is a stage-direction used when there is only one character on the stage who pretends to see somebody in the distance, shouts out a question and after feigning he has heard the reply repeats it for the information of the audience with the words 'किं ब्रवीषि' or 'किं भणसि' or 'किं कथयसि' at the beginning and 'इति' at the end of it Such device is known as आकाशभाषितम् and is resorted to in order to avoid the unnecessary introduction of a new character For definition vide Appendix A उशीरानुलेपनम् Uśīra-ointment The Uśīra signifies the cool and and fragrant roots of a plant known as वाळा in Marathi When a lady (or even a man) suffers from the tortures of love and feels a burning sensation all over her body things like Uśīra lotus-leaves camphor sandal etc are often used as remedies to alleviate the heat. And yet the tremendous heat is even as in the case of Śakuntalā (vide Text III 7 8 9), not a whit lessened we are told by Sanskrit poets. In this connection read passages from Bāṇa's Kādambarī which describe the various cool palliatives that Kapiñjala had applied to the body of the love-sick Puṇḍarīka (pp 156–157) and the himagrha of Kādambarī and the love-lorn Princess therein (pp 215, 216) and also passages describing Daṇḍin's Avantisundarī in the Daśakumāracarita pp 82–83 (our edition) in 1 3–श्रुतिमभिनीय gesticulating he heard This is because there was really no Priyamvadā there nor was any reply actully given आतपलङ्घनात् owing to the injury (caused) by heat बलवत् (exceedingly) is an adverb निर्वापणम् lit causing to extinguish i e cooling in 1 5–उच्छ्वसितम् the

very breath Compare Ku. 7 4 वैतानिक (वितानस्य इदम् or वितानभवम्) belonging to the sacrifice sacrificial शान्त्युदकम् soothing water water which has been consecrated in the sacrifice with a view to endow it with the quality of affording relief to the person on whom it is sprinkled विसर्जयिष्यामि I shall send Note that this verb is causal but is used in an active sense Such use is not uncommon in Kālidāsa विष्कम्भक the Prelude

In a drama there are always certain subordinate parts of the plot which are important enough for the audience to know, but, which at the same time are not so important as to be regularly enacted on the stage Thus there are certain incidents the knowledge of which is necessary for the audience in order to pick up the thread of the narrative, but which are impossible to be actually represented on the stage either on account of the inherent difficulty involved in such representation or on account of the prohibition of their representation laid down in works on dramaturgy It is just these subordinate parts and these incidents that form the proper province of a Viskambhaka or Prelude and a Pravesaka or Interlude (for definitions of these and the technical difference between them vide Appendix A) Used at the beginning of an act the purpose of a Prelude or an Interlude is to connect the preceding with the subsequent Act by informing the audience of what has happened in the interval either by direct statement, or better, by indirect suggestions The very nature of a Prelude or an Interude precludes the possibility of characters of the first class taking part therein and they are therefore, run by middle or low characters Their purpose necessarily gives them an air of artificiality and the cleverer the dramatic artist is the more natural and easy his Preludes and Interludes turn out From this point of view, as from many others Kalidasa shows himself to be a consummate artist in his Sakuntala His two Preludes and one Interlude in this play are of a very high order This Prelude, for example, though so short, is so full of suggestions and is so naturally managed The king we learn, has true to his promise gone into the hermitage and his very presence has been enough to scare goblins away Sakuntala has advanced deeper and deeper in love and her condition has begun to demand careful attention on the part of her friends who have already commenced to treat her in the way love-sick persons are generally

treated When one learns this, one becomes exceedingly eager to know how the king is faring all this while And the clever poet does not keep the audience long in suspense for the Prelude is at once over, and Dusyanta himself makes his appearance

When sacrifices were being performed, it was quite natural that pupils should go about collecting the sacred grass When Priyamvadā was observed carrying rather unusual articles like the Uśīra ointment, it was perfectly human that inquiries should be made regarding their purpose When again the clever girl informed the innocent hermit-boy that Śakuntalā was suffering from heat, it was once more quite in the fitness of things that he should grow alarmed at the condition of the Kulapati's beloved daughter and volunteer in his own way to treat her by sending for her the sacrificial soothing water with old Gautamī The result of all this is that when the pupil utters his last sentence, we scarcely realise its significance, as it appears to possess nothing uncommon about it, until we arrive towards the close of the Act, when it at once dawns on us that the innocent-looking sentence has been cleverly put in by the poet to serve an important purpose later on

THE MAIN SCENE

[In accordance with the request of the ascetics king Dusyanta has gone to Kanva's hermitage to guard their holy rites against the attacks of the evil spirits There he has to keep a vigilant watch The mid-day sacrifice is over and the priests have given him a short recess The king is deeply in love suffers all the usual tortures of love-longing and knows not where best to pass his leisure He concludes nothing will give him relief so much as the sight of his beloved and therefore, goes to a bower of creepers on the Mālinī, where he expects to see her He finds Śakuntalā is lying on a bed of flowers ' waited upon by her friends and with a view to hear their confidential talks conceals himself behind the branches of trees

Śakuntalā now makes her appearance on the stage along with her two friends She is far advanced in love and all the cool applications of her friends are of no avail to allay her heat Priyamvadā and Anasūyā have already begun to suspect the real cause

of Sakuntalā's indisposition and in a loving manner they extract from her a full confession of her love. A plan is quickly hatched whereby they decide to send a letter of love to the king and Priyamvada readily undertakes to reach it to its owner, concealed under holy flowers. Dusyanta now sees a suitable opportunity for him to introduce himself with his own confession of love and his entrance works as an agreeable surprise to the forest girls. Under the pretence of helping a young deer the two friends then quit the bower, leaving the lovers alone.

At this juncture old Gautami arrives with the sacrificial soothing water for Sakuntala and the meeting of the lovers thus abruptly terminates. Gautami takes Sakuntalā away with her and Dusyanta is left alone in the bower to brood over his disappointment. A call from the hermits, whose evening rites are disturbed by the evil spirits, brings the king back to himself and he goes away to punish the mischief doers].

III 1 10 —कामयमानस्य (विरहिण) अवस्था इव अवस्था यस्य in the state of a love sick person. Such compounds have been noted above (pp 221-222). The reading कामयानावस्थ can also be accounted for by saying that the augment म् to be prefixed to the pres participle termination आन् is optional. Vamana remarks 'कामयानशब्द सिद्धोऽनादिश्चेत्' का सू 5 2 83. Rāghava makes a frantic attempt to explain कामयान n another way as 'यद्वा कामस्य यान उद्गमनं आरोहणं वा या अवस्था अभिलाषात्ता यस्य स'. For the use of the word v de R 19 50 and मल्लिनाथ thereon.

Stanza 2 Construe —तपसा वीर्यं जाने। सा, बाला, परवती, इति मे विदितम्। तथापि इदं हृदयं ततो निवर्तयितुम्, अलं न, अस्मि। (आर्या)

The king knows Sakuntalā loves him but she is not her own mistress. Trying to have her perforce is dangerous as the गृहदाहामर्त तेज, in the ascetics is sure to act upon him in that case. Yet he is so deeply in love with the maiden that he cannot withdraw his heart from her.

III 2, 1—मदनबाधाम् torment of love. निरूप्य having gesticulated. By what gesticulations a character suggested *torment of love* to the audience in those days cannot be known.

It would be easy to imagine gesticulations to suggest, say, head-ache, or tooth-ache, or stomach-ache, but how could madana-bādhā be suggested? Evidently, some conventional gesticulations must have been prevalent in those days The epithets कुसुमायुध and चन्द्रमस् are suggestive inasmuch as they show how Love and the Moon are विश्वसनीय One need not be afraid of him who is flower-armed and the Moon by his very nature is the delighter चन्द्रमा is thus explained चन्द्र कर्पूर मादृश्येन माति तुलयति चन्द्रम् आल्हाद मिमीते निर्मिमीते इति वा । अथवा चन्दति आल्हादयति इति चन्द्र । मिमीते कालमिति मा । चन्द्रश्चासौ माश्च for विश्वसनीय and similar idea compare मालविकाग्निमित्र III 2 II 2 2 —अनिमधीयते = विप्रलभ्यते is deceived मार्थ multitude host

Stanza 3 Construe —तव कुसुमशरत्वम् इन्दो शीतरश्मित्वम्, इद द्वय मद्विधेषु अयथार्थ दृश्यते । इन्दु हिमगर्भै मयूखै अग्नि विसृजति, त्वमपि कुसुमबाणान् वज्रसारीकरोषि । (मालिनी)

Though Love and the Moon thus appear to be viśvasanīya, they belie their exterior in the case of men like Duṣyanta For, the moon is found to pour fire with his cool rays and Love makes his flowery arrows of adamantine strength कुसुमशरत्वम्—That Love possesses flowers for his arrows is a convention well known in Sanskrit literature These arrows are variously mentioned. Vide कालिकापुराण 2 'कौमुमानि तथास्त्राणि पञ्चादाय द्विजोत्तमा ॥ 15 हर्षण रोचनाख्य च मोहन शोषण तथा । मारण चेति सज्ञाभिर्मुनिमोहकराण्यपि ॥ 16 ', 'सम्मोहनोन्मादनौ च शोषणस्तापनस्तथा ॥ स्तम्भनश्चेति कामस्य पञ्चबाणाः प्रकीर्तिता ॥' 'अरविन्दमशोक च चूत च नवमल्लिका ॥ नीलोत्पल च पञ्चैते पञ्चबाणस्य सायका ॥' Jayadeva gives a different list of these in his Gita-govinda 10 'बन्धूकद्युतिबान्धवोऽयमधर स्निग्धो मधूकच्छविगण्डश्चण्डि-चकास्ति नीलनलिनश्रीमोचन लोचनम् । नासाभ्येति तिलप्रसूनपदवी कुन्दाभदन्ति प्रिये प्रायस्त्वन्मुखसेवया विजयते विश्व स पुष्पायुध ॥' In the Mandasore Stone Inscription of Kumāragupta (437–438 A D) another five flowers are said to have formed the famous flower-arrows of Love स्पष्टैरशोकतरुकेतकसिन्दुवारलोलातिमुक्तकलतामदयन्तिकानाम् । पुष्पो-द्गमैरभिनवैरधिगम्य नूनमैक्य विजृम्भितशरे हरपूतदेहे ॥ Corpus Inscriptionum Indicarum Vol (III Gupta Inscriptions No 18 st 40) p 83 A stanza of श्रीपालकविराज quoted in शार्ङ्गधरपद्धति (No 3789) speaks of the five arrows as follows 'मन्दोऽयं मलयानिल' किसलय चूतद्रुमाणा नव माधवकोकिलकूजित विचकिलामोद. पुराण मधु । बाणानित्युपदीकरोति सुरभि,

पञ्चैव पञ्चपदे यूनामिन्द्रियपञ्चकस्य युगपत्समाहृष्पादिन ॥' अथस्य योग्यम् यथार्थम् compatible with the sense) is an अव्ययीभाव compound in the sense of योग्यता न यथार्थम् अयथार्थम् not true to its meaning, untrue वज्रसारीकरोषि is an example of the च्वि used in its technical sense, for the arrows cannot be said to have been really transformed in to those of adamantine strength.

॥ 8 1—कामदेव suggests that as being a god Kāma is expected to be full of pity or compassion (अनुक्रोश)

Stanza 4 Construe—नूनं हरकोपवह्निः, त्वयि, और्वे इव अम्बुराशौ, अद्यापि ज्वलति । अन्यथा [हे] मन्मथ भस्मावशेषस्त्व मद्विधानामित्थमुष्णः कथं [भवसि] । (उपजाति)

The king cannot understand how Love could be so hot He, therefore, tries to account for the fact by imagining that Śiva's fire of anger is yet burning in Kama's body नूनम् indicates the presence of the उत्प्रेक्षा in the stanza हरकोपवह्निः—This refers to the story of the destruction of Madana by Śiva, who caused fire to issue from his third eye and with it burnt Cupid to ashes when the latter tried to swerve the great god's mind from its usual equanimity Vide Ku. 3 and Rāmāyana Balakānda 25 Love thenceforward came to be known as ananga or bodyless और्व is the submarine fire which is said to devour the water of the sea It was the name of a ऋषि, son of च्यवन and grand-son of भृगु The Mbh relates that king Kṛtavirya had conferred on the Bhṛgus vast amounts of wealth in Soma sacrifices. On his death his sons, the Kārtaviryas, wanted money for some purpose They went to the Bhṛgus, who they knew, held large amounts Some of the Bhṛgus through fear gave their stocks to the Kārtaviryas, while others dug their wealth in the ground In order to obtain all the wealth of the Bhṛgus, the Kārtaviryas proceeded to destroy them, including even the children in the womb. One of the women of that family, who was pregnant secreted the foetus in her thigh (ऊरु), whence the child at its birth was called Aurva On beholding him the Kārtaviryas were struck with blindness and his wrath gave rise to a flame, which would have consumed the whole world, had he not at the desire of his Pitṛs the Bhārgavas, cast it into the ocean where he remained concealed with the face of a horse (hence his name वाडव—वडवायाः भवः born of a mare, or वडवानल—वडवाया अनलः)

and is said to consume its water. Vide आदिपर्व अध्याय 194 195, 196. 'ततस्तं क्रोधजं तात, और्वोऽग्निं वरुणालये। उत्ससर्ज स चैवाप उपयुङ्क्ते (eats) महोदधौ ॥ 21 ॥ महद्धयशिरो भूत्वा यत्तद्वेदविदो विदुः। तमग्निमुद्गिरद्वक्त्रात् पिबत्यापो महोदधौ ॥ 22 The हरिवंश 1 45 gives a different account of this submarine-fire The ऋषि उर्व had gained great powers by his austerities and was once pressed by the gods and others to beget children that he might perpetuate his race He consented, but warned them that his offspring would consume the world Accordingly, he created from his thigh a devouring fire, which when produced, demanded nourishment and would have consumed the whole world had not Brahmā appeared and assigned to it the ocean as its habitation and the waves as its food मुकुट (as quoted in व्या सु.) refers to this fire as follows 'उर्वेण किलायोनिजपुत्रार्थिना ऊरुर्मथित, तत्र ज्वालामय पुरुषो जात, तस्य च समुद्र आधार आसीदिति श्रुति' This fire is also known as काकध्वज Note 'काकमीपज्जल वाष्प - ध्वज - ज्वास्य। तस्य समुद्रादुद्गच्छन्त्या ज्वालया जातत्वाध्वस्य तत्केतनतुल्यत्वात्तस्य तथात्वम्' Tr.
It may by the by be remarked that the story of the submarine fire was probably invented in order to account for the apparently inexplicable phenomenon viz that the sea does not swell in dimensions and flood the whole world though so many rivers pour their contents therein day after day and year after year For, we cannot expect people in primitive days to be aware of the process of evaporation Williams thinks that the story was doubtless invented to suit the phenomenon of a marine Jvālāmukhi or Volcano, which exhaled bitumenous inflammable gas which occasionally showed itself above the sea, perhaps in the form of a horse's mouth Langlous places the position of it on the coast north of Malabar Some again, think that the story is an allegorical explanation of the physical phenomenon that the temperature of the water of the sea at its bottom is considerably high मन्मथ is explained as मतो मथ the destroyer of discrimination Note 'यस्मात् प्रमथ्य चेतस्त्वं जातोऽस्माकं तथा विभो। तस्मान्मन्मथनाम्ना त्व लोके ख्यातो भविष्यसि ॥' कालिकापुराण 2 4. 'मन्मथो मामपहस्तितनिजलावण्यमेन विलोकयन्नीमसूययेव अभिमाने मथ्नन् निजनाम नान्वयं करोति' दशकुमार p 78 (our edition); also विद्धशालभञ्जिका 1 15

Stanza 5 Construe — मदिरायतनयना तामधिकृत्य प्रहरति इति अनिश मनसो रुजमावहन् अपि मकरकेतु मे अभिमत। (आर्या)

In stanza 4 the king complains that Love is tormenting him He now changes his point of view (अथवा) and says that because the torment of Love has reference to his lady love it is welcome to him This proceeds from the lover's attitude of mind that looks upon everything connected with the beloved as agreeable. Compare 'विषमप्या न प्रेय U 1 38 The latter half of the stanza is not well worded यदि is superfluous and must therefore be understood to have been used as an expletive मदिरायतनयना is explained in more than one way (1) मदयते इति or माद्यन्ति अभ्यामिति मदिरे those that intoxicate or bewitch मदिरे च आयते च। ईदृशे नयने यस्या of long or wide bewitching eyes आयतत्व of the eyes is considered to be a sign of feminine beauty This is the correct and best explanation मदिर in the sense मदकर occurs several times in the Rgveda with reference to the Soma juice (2) मदिरे = अल्पवेपमाने Compare सौष्ठवेनापरित्यक्ता स्मरापाङ्गमनोहरा। वेपमानाल्पतारा दृष्टिर्मदिरा परिकीर्तिता ' हेमाद्रि (3) मदिरे = मत्तानमदे (राघवभट्ट) Compare मदिराक्षि = मत्तलोचन मल्लिनाथ on R 8 68) (4) मदिरा इव आयते च etc attractive like wine To a lover wine presents a most attractive appearance The eyes of the beloved too are equally attractive Also read 'आघूर्णमानमध्या या क्षामा चाञ्चिततारका। दृष्टिर्विकसितापाङ्गा मदिरा तरुणे मदे ॥' 'ईषत्कम्पितपक्ष्माग्रा विघूर्णल्लोचना दृष्टिर्विकसितापाङ्गा मदिरा तरुणे मदे॥ See 'प्रभात फार आन्तर एखादी मदिराक्षी मिटलेला पडेल, पण हाय पिऊन डोळे लाल आरक्त स्वप्न लाघ मदिराक्ष वनता येत नटवरी s 'एकच प्याला' p 12 मकरकेतु —Love is so-called because he possesses on his banner the figure of a crocodile Sometimes he is represented as fish bannered (मीनकेतन) The passage from 'भगवन् कुसुमायुध' up to प्रहरतीति' has been rightly objected to as being an interpolation Kālidāsa generally does not make his characters repeat stanza after stanza in such rapid succession Besides the passage shows clear traces of bad workmanship and its omission does not in any way mar the continuity of thought

III 5 1—समाप्त कर्मणि the rite being concluded This refers to the mid day sacrifice For, the time of the present action is the afternoon Towards the close of the Act we shall find king is called away to protect the evening rites क्लमम् refers to mental fatigue and is therefore to be preferred to श्रमक्लान्तम् There was no occasion for श्रम Besides क्लम agrees with the

stage-direction 'सम्वेद परिक्रम्य' III 5 3 — उग्रातपवेलाम् उग्र आतप यस्या ताम् the time of intense heat मालिनीतीरेषु— The plural refers to various spots on the banks of the Mālinī The king fancies Sakuntalā is moving from one bower to another as she finds relief in none प्रवातसुभग प्रकृष्टेन वातेन पवनेन सुभग आनन्ददायी charming or delightful by reason of its excellent breeze.

Stanza 6 Construe —अरविन्दसुरभि मालिनीतरङ्गाणा कणवाही पवन अनङ्गतप्तै अङ्गै अविरलमालिङ्गितु शक्यम् । (आर्या)

When the king came to the particular breezy spot on the Mālinī, he thought it was the best place where the cool, fragrant wind could be most pleasantly enjoyed by one who was suffering from longings of love कणवाही wafting particles This suggests coolness It would have been better if the fragrance had also been suggested instead of being expressed by the word surabhi. अङ्गै —The king does not say definitely whose limbs are meant. It is possible the limbs of Sakuntalā are also heated by Love, even like those of the king, and she may have repaired to this very spot to enjoy the cool fragrant breeze पवन आलिङ्गितु शक्यम्— Note the idiomatic use of शक्यम्, which like युक्तम् is used even when it differs in gender or number or both from the noun which it qualifies Compare 'शक्यमिति रूप विलिङ्गवचनस्यापि कर्माभिधाया सामान्योपक्रमात्' वामन का सू 5 2 23, also मल्लिनाथ on Ku 2 55. For difference in gender, number and both vide respectively शक्यं चानेन श्वमासादिभिरपि क्षुत् प्रतिहन्तुम्' महाभाष्य, 'शक्य चानेन शालिमासादीनि अपि व्रतयितुम्' Ibid, शक्यमोपधिपतेर्नवोदया . छेत्तुमग्रनखसम्पुटै करा ॥' Ku 3 62 Regular use of the same word, as 'शक्यो वारयितुं जलेन हुतभुक्' वैराग्यशतक, or 'शक्यमनेन मरणमपि अनुभवितुम्' Māl III also occurs in literature

III 1 —वेतसपरिक्षिप्ते वेतसै परिक्षिप्ते परिवृते वेष्टिते surrounded or enclosed by canes

Stanza 7 Construe —अस्य (लतामण्डपस्य) पाण्डुसिकते द्वारे पुरस्तात् अभ्युन्नता, पश्चात् जघनगौरवात् अवगाढा अभिनवा पदपङ्क्ति दृश्यते। (आर्या)

This gives the reason why the king thinks Sakuntalā is in that bower The fresh line of foot impressions was observed to be raised in front and depressed behind. This was because of the heaviness of Sakuntalā's buttocks जघनगौरव is considered

to be a sign of feminine beauty For a similar idea compare 'पद्भ्यां स्पृशेद्वसुमती यदि सा सुगात्री मेघाभिवृष्टसिकतासु वनस्थलीषु । पश्चान्नता गुरुनितम्बतया ततोऽन्यां दृश्येत चारुपदपङ्क्तिरलक्तकाङ्का ॥' V. 11 6, 'श्रोणीभारादलसगमना' Me 88 and Ku 1 33

III 7 1—विटपान्तरेण through the interstice of the branches. III 7 2-निर्वाणम् literally means extinction The word is peculiar to Buddhistic philosophy and means the final beatitude, which according to the Buddhists, consists in the complete annihilation of all desires and of individual existence The word thus came to mean the highest delight, the greatest felicity the supreme bliss It is very appropriate in describing the kind of delight, which the king felt at the sight of his beloved आस्तरणम् a covering. शिलापट्टमधिशयाना—The roots शी, स्था and आस्, when preceded by अधि, govern the accusative of the place where these actions are performed. according to 'अधिशीङ्स्थासां कर्म' पा. 1 4 46 (अधिपूर्वाणामेषामाधारः कर्म स्यात् । अधिशेते, अधितिष्ठति, अध्यास्ते वा वैकुण्ठं हरिः । सि कौ) अन्वास्यते is being waited upon III 7 7—सुखयति = सुखं करोति—according to the गणसूत्र 'तत्करोति तदाचष्टे' सुखयति may also be explained as सुखवन्तं करोति (सुख+मतुप्+णिच्+शप्, the मतुप् being dropped) The reading सुखायदि (सुखायते) is bad as it means 'experiences pleasure,' according to 'सुखादिभ्यः कर्तृवेदनायाम्,' पा 3 1 18 (सुखादिभ्यः कर्मभ्यो वेदनायामर्थे क्यङ् स्याद्वेदनाकर्तुरिति चेत् सुखादीनि । सुखं वेदयते इति सुखायते । सि. कौ.) The reading सुहाए दे (सुखाय ते)—is easy It means "Does it conduce to your pleasure? Does it give you pleasure? III 7 8—किं सख्यौ-This small sentence is so full of meaning It brings to the reader's notice more than a whole paragraph of eloquent description of Bāṇa would have done the seriousness of Sakuntalā's condition. Though her friends were fanning her with louts-leaves, her heat was so great that she was quite unconscious of the fact III 7 10-11—आतपदोष the fault or the injurious effect of heat उत यथा—The king all along suspects that Sakuntalā is love sick. But he knows heat may also have a similar effect on such a delicate person But after observing her for a time he definitely concludes that the second alternative is out of question

Stanza 8 Construe —स्तनन्यस्तोशीरं प्रशिथिलमृणालैकवलयं प्रियाया साबाधम् इदं वपु किमपि कमनीयं [वर्तते]। मनसिजनिदाघप्रसरयो ताप समः [इति] कामम्। युवतिषु ग्रीष्मस्य तु अपराद्धमेव सुभग न [अस्ति]। [शिखरिणी]

In her distress Sakuntalā appeared to be indescribably (किमपि) charming This does not happen when a young girl suffers from heat The king, therefore concludes that Sakuntalā's indisposition was due to love Uśīra ointment and bracelets of lotus-stalks are used to allay heat Sakuntalā wore only a single bracelet of this kind and that too was loose. This suggests her extreme delicacy Two bracelets would have been too heavy for her सावाधम् (आ बाधया सहितम्) -The preposition आ (आसमन्तात्) suggests that the bādhā (distress or torment) pervaded all her body मनसिज प्रसरयो मनसिजनिदाघयो मदनग्रीष्मयो प्रसरौ व्यापारौ (operations) तयो मनसिजप्रसरस्य निदाघप्रसरस्य च इत्यर्थ Love is called मनसिज, because it is born, takes its rise in the mind of men and women अपराद्धम् offence, injury This suggests the ladies are innocent. It is the summer that offends them by causing suffering सुभगम् charming The suffering inflicted by love lends additional charm to a young girl Rāghavabhatta notes 'प्रक्रमभङ्ग' in the stanza because the poet first uses the word ताप and then refers to the same effect by अपराद्धम् He therefore, proposes to amend the fourth line as "निदाघमेनादृग्युवतिषु न तापस्तु सुभग" The reading तदपि = तथापि represents the popular view that साबाधत्वम् and कमनीयत्वम् do not generally reside in the same place Yet they were found to be समानाधिकरण in Sakuntalā

III 8 3—पर्युत्सुका uneasy In erotic poetry the word refers to the uneasiness of love III 8 4—नन्निमित्त = स राजर्षि निमित्त यस्य or तत् प्रथमदर्शन निमित्त यस्य The first is preferable आतङ्क affliction. III 8 7—आशङ्का suspicion, apprehension III 8 14—अनभ्यन्तरे 'न अभ्यन्तरमनयो those who do not possess the inside or the secret experience of, not intimate or conversant with वृत्तान्त subject or topic, matters or incidents इतिहासनिबन्धेषु in historical accounts or compositions इतिहास is derived as इति ह आस (verily it thus happened) Bhānuji has 'इति ह' इति पारम्पर्योपदेशे अव्ययम् । तदस्ति अस्मिन् The term is thus defined धर्मार्थकाममोक्षाणामुपदेशसमन्वितम् । पूर्ववृत्तं कथायुक्तमितिहास प्रचक्षते ॥' What is regarded as history is often found to be legend or tradition So इतिहासनिबन्धेषु would also mean traditional or legendary compositions III 8 16—विनिमित्तम् is used more or less adverbially विकार प्रतीकारस्य-This wise saying is well worthy of the sage Anasūyā III 8 18—अनसूया ' तर्क my guess (viz that Sakuntalā's affliction proceeded from love) has struck (lit followed) Anasūyā too.

न . दर्शनम् my view is not (prompted) by my own intention The king was glad to see that Anasūyā was of his own mind in guessing the reason of Sakuntalā's indisposition This was proof of the fact that the king was not looking at the matter according to his आत्माभिप्राय III 8 20, 21—अभिनिवेश attachment इदानीमपि even now i e when I am reduced to this condition This reveals the typical Hindu girl under the influence of her proverbial bashfulness परिहीयसे अङ्गैः lit you are being abandoned by your limbs i e you are being reduced in your limbs Mark the idiom, which is based on the idea that when a person becomes reduced, the old strong limbs as though leave him III 8 25—लावण्यमयी छाया the glare of loveliness Observe the attitude of Priyamvadā and contrast it with that of Anasūya While the one was satisfied with merely noting that Sakuntala's condition resembled that of love sick persons about which she had heard in *legendary tales, the other definitely observes the reduction of* Sakuntala's limbs and marks, like a connoisseur of beauty that she is, that her intrinsic loveliness has not left her Priyamvadā's remarks naturally appealed to the king III 8 26—अवितथम् the truth The adjective is used as a भाववाचक noun 'भावप्रधानो निर्देशः'

Stanza 9 Construe —*आननं क्षामक्षामकपोलम् । उरः काठिन्यमुक्तस्तनम् ।* मध्यं क्लान्ततरं । अंसौ प्रकामविनतौ । छविः पाण्डुरा । मदनक्लिष्टा इय पत्राणां शोषणेन मरुता स्पृष्टा माधवी लता इव, शोच्या च प्रियदर्शना च आलक्ष्यते । (शार्दूलविक्रीडितम्)

The king here explains in detail what Priyamvadā has already said viz Sakuntalā is reduced in limbs, yet possesses her natural glare of loveliness क्षामक्षामौ कपोलौ यस्य The repetition of क्षाम shows excess Her cheeks had become excessively emaciated काठिन्येन मुक्तौ स्तनौ यस्य क्लान्ततरं extremely thin The comparative termination तर merely shows excess Her waist was already thin But it had become extremely so now प्रकामविनतौ extremely drooping विनतत्व of shoulders is ordinarily admired in women But in the present case they had become प्रकामविनत छवि complexion क्लिष्टा tormented That such a delicate creature should be tormented by love was a matter for pity (शोच्या pitiable, deplorable), yet even in her distress the lady appeared beautiful to look at शोषयतीति शोषणः The wind, which dries up the leaves of the Mādhavī creeper, certainly reduces her

in her limbs yet the creeper in no way suffers in loveliness In क्षामक्षाम. माननम् and प्रकाम अमी a rhetorician may detect a poetical defect known as अविमृष्टविधेयांशत्व (for which vide p 208 *supra*) to remove which Rāghava proposes to amend the lines as 'वक्त्र क्षामकपालयुगमृगमुर' and 'कान्ततरोऽसयुग्ममधिक नम्र छवि'

III 9 5—अत एव can be taken to refer to either of the two sentences that Śakuntalā has just uttered If it refers to 'कस्य कथयिष्यामि, अत एव would mean for this very reason that you have none else to whom you can confide your secret If again अत एव refers to आयास भविष्यामि', it would signify for this very reason viz that you should cause us trouble For, when trouble is shared with others it becomes bearable. स्निग्ध. भवति–This is an exceedingly beautiful proposition of general application It may be noted that Kālidāsa is famous no less for his generalisations than for his similes For a similar idea compare 'आवेदय ममात्मीय दुःखं दुःख गुरु सहम् । मयि सक्रान्तमेतत्ते येन सह्य भविष्यति ॥' नागानन्द v 9, 'कस्य तावद् इम वृत्तान्त निवेद्य सहृदयवेदनामिव दुःख करिष्यामि' प्रियदर्शिका III, 'सुहृत्सञ्चारितरहस्य हि चेत सविभक्तचिन्ताभारमिव लघूभवति।' विद्धशालभञ्जिका I, also पञ्चतन्त्र I 372 'Social sorrow loses half its pain' Dr Johnson निर्बन्ध importunity

Stanza 10 Construe —इय बाला समदु खसुखेन जनेन पृष्टा (सती) मनोगतमाधिहेतु न वक्ष्यति [इति] न। अनया विवृत्य बहुश सतृष्ण दृष्ट अपि अत्रान्तरे श्रवणकातरता गतोऽस्मि। (वसन्ततिलका)

Now was the time when the king's fate would be definitely decided, Śakuntalā was sure to disclose the cause of her mental anguish (आधि), when pressed so much by her friends The king no doubt had many hopes, since Śakuntalā had longingly looked at him many a time by turning round, yet it was quite natural that at this critical juncture (अत्रान्तरे) he should get nervous of hearing (श्रवणकातर) what she says The king's state of mind on the present occasion is to a certain extent experienced by the modern University student who, though sure of passing the examination, becomes nervous on the day of the declaration of the result सम जनेन refers to Śakuntalā's friends, Anasūyā and Priyamvadā For a similar reference vide 'समदुःखसुख सखीजन प्रतिपच्चन्द्रनिभोऽयमात्मज । अहमेकरसस्तथापि ते व्यवसाय प्रतिपत्तिनिष्ठुर ॥'

R 8 65 न वदयति [इति] not that she will not i e she certainly will Two negatives make the affirmative emphatic 'द्वौ नञौ प्रकृतार्थं गमयतः' According to वामन the use of two negatives shows that the negation is possible, but that in the present case it is not so' Thus, it was possible that Sakuntala should refuse to disclose her mind, as usually girls do not like to say plainly whom they love But under the present circumstances, the king thinks, Sakuntalā would not refuse. Note 'सम्भाव्यनिषेधनिवर्तने द्वौ प्रतिषेधौ' काव्यालंकारसूत्र 5 3 9

III 10 2—राजर्षि (राजा ऋषि इव) suggests suitability, because though a king, he is like a sage III 10 6—एषा अवस्था यस्याः सा एतदवस्था reduced to this condition III 10 7—श्रोतव्यम् what deserves to be heard viz a confession from Sakuntalā's own lips of her love for him

Stanza 11 Construe —स्मर एव [मे] तापहेतुः [आसीत्], स एव मे निर्वापयिता जातः निदाघात्यये जीवलोकस्य अभ्रश्याम दिवस इव। (आर्या)

Love was the cause of the king's torment Love himself became the extinguisher (निर्वापयिता) thereof, inasmuch as he made Sakuntalā thus openly confess her love for him A dark cloudy day becomes oppressive owing to its heat at the end of summer (तपस्य निदाघस्य अत्यये अवसाने तस्मिन्), but when the clouds pour down their contents, instant relief is felt by the world of mortals It is common experience that the heat becomes intense on a cloudy day and that a shower is great relief Thus, an अभ्रश्याम day is both the cause of heat and relief even like Love in the case of Dusyanta The reading अर्धश्याम is explained by Rāghavabhatta as dark (owing to clouds) during the (latter) half The idea is during the first half of the day the sun shines brightly and hence the day is तापहेतु But during the latter half it becomes overcast with clouds and thus owing to the shade which clouds bring with them, it becomes निर्वापयिता It is easy to see Rāghava's meaning is forced and unnatural Besides अभ्रश्याम finds support in 'ते प्रजानां प्रजानाथास्तेजसा प्रश्रयेण च। मनो जहुर्निदाघान्ते श्यामाभ्रा दिवसा इव॥' R 10 83 For a similar idea note 'तपति प्रावृषि नितरामभ्यर्णजलागमो दिवसः।' रत्नावली III 10

III 11 4— तिलोदकम् (तिलमिश्रमुदकम्। मध्यमपदलोपि स०) water mixed with sesamum seeds Such water is offered to deceased.

persons at the time of performing the funeral obsequies as at the Srāddha ceremony Vide Ms 3 223 The phrase सञ्चित दकम् therefore, means 'you will have to perform my funeral ceremony i e I shall die This speech of Sakuntalā was quite decisive It removed all the king's doubts (संशयच्छेदि), if there were any still lurking III. 11 8– दूरगत मन्मथ यस्या whose love has far advanced who has far gone in love अक्षमा incapable of brooking or bearing III 11 9–युक्त नन्दितुम्–Such construction has been noted before For similar use of युक्तम् compare 'भवन्ति, युक्त नामाद्यभवन प्रियवयस्योशोकोऽय वामनादेन हारयितुम्' M III the printed editions have made confusion in the arrangement of the two following speeches viz the first speech each of अनसूया and प्रियंवदा on p 59 It is easy to see that our arrangement is the best and the most natural When Sakuntalā made a full confession of her love, the two friends had a small private conversation between themselves wherein Priyaṁvadā pointed out to Anasūyā that Sakuntalā had fixed her heart on a worthy object and that it was, therefore proper to approve of her love (युक्त नन्दितुम्) Anasūyā agreed with Priyaṁvadā and openly (प्रकाशम्) proceeded with the अभिनन्दन with 'दिष्ट्या निवेश ' Her word दिष्ट्या (fortunately), however indicated that it was a piece of good fortune that Śakuntalā had been drawn towards a worthy object She therefore modified her statement (वा) and remarked that it was in the very nature of things impossible for Sakuntalā to bestow her affection on an unworthy lover, even like the great river that falls nowhere except in the sea Priyaṁvadā then observed 'क इदानीं सहते ' When the approval of Sakuntalā s choice was agreed upon between the two friends it was natural that the work of expressing the approval should fall to the more serious Anasūyā – The two sentences 'सागर तरति ' and 'क सहते ' have a distinctly separate stamp about them and it is sheer arasikatva to assign them both either to Anasūyā or to Priyaṁvadā. While the one pays a compliment to Śakuntalā and is more or less prosaic, the other is highly romantic and glorifies of Duṣyanta on whom Śakuntalā has fixed her heart and thus pays to her a still higher compliment They thus admirably fit in with the characters of the prosaic Anasūyā and the sprightly Priyaṁvadā III 11 16– इदानीम् in क इदानीम् etc is used वाक्यालङ्कारे, just colloquially

to give polish to the sentence Note 'इदानी वाक्यभूषाया मप्रत्यये च दृश्यत' मेदिनी III 11 18-विशाखे the two Visakhā stars Viśākhā is the name of the 16th lunar mansion which consists of two stars The word here refers to the two friends Anasūyā and Priyamvadā शशाङ्करेखा is the digit of the moon This refers to Sakuntala Śaśāṅka is masculine and would not be a proper word for Sakuntala रेखा is therefore added to make it feminine (R) Lekha further serves the purpose of bringing out the idea of Sakuntala's emaciated state in which, nevertheless she looked so charming The lunar digit, though small is also the object of people's delight and looks so beautiful The king's idea is it is no wonder the two friends should follow the inclinations of Sakuntala's mind and try to minister to her wants for the two Visakhā staras always follow the lunar digit Williams prefers to understand Visakhā to refer to Sakuntla and Saśankalekha to Duṣyanta himself if the constellation Visākhā is eager for a union with the Moon, why need we wonder at Sakuntala's desire to be united with a prince of the Lunar race? The artificiality of such construction is self evident The number and gender of Visākhā and Saśankaleha respectively are clearly against it Williams is led into this explanation because he relies too much on the Puranik idea that the Visakhas are the wives of the moon. It may be noted that to insist on finding the same relation between the persons referred to by Visākhe and Saśankalekhā in the present case is to strain the metaphor too far Besides Kalidāsa has used the same expression elsewhere without any reference to this relation Note 'एष चित्रलेखाद्वितीयामुर्वशीं गृहीत्वा विशाखासमीपगत इव चन्द्र उपस्थितो राजर्षि' V I III. 11 21-निभृतम् secretly It was quite in keeping with the character of Priyamvada that she should think it was the easiest thing to accomplish Sakuntala's desire quickly, for she had observed what Anasūyā, as usual, had failed to do viz that the king himself was in a love-sick condition and was passing his nights sleeplessly The only thing necessary to do was therefore, to approach him and he was sure to comply with the request But how to manage the affair secretly Priyamvada could not easily think of III 11 25-ननु स राजर्षि—ननु here implies gentle censure, justly administered 'Why can't you observe such a simple thing? You appear to be so idiotic' (R)

Stanza 12 Construe —निशि निशि भुजन्यस्तापाङ्गप्रवर्तिभि अन्तस्तापादशिशिरै अश्रुभि विवर्णमणीकृतम् अनभिलुलितज्याघाताङ्कमिद कनकवलय स्रस्त स्रस्त [सत्] मणिबन्धनात् मया मुहु प्रतिसार्यते । (हरिणी)

This stanza has been misunderstood by modern annotators Rāghavabhatta offers the correct explanation but he seems to have been unduly ignored Two points must at the outset be remembered First the friction of the bow-string produces scars on the wrist (मणिबन्धनम्) and on a part of the fore-arm (प्रकोष्ठ) just above it For when the bow is held by the grip of the left hand, it is just this part of the hand which is likely to be struck by the string Secondly the part where the golden bracelet was worne is the fore-arm i e the part between the wrist and elbow and not the wrist Note 'कनकवलयभ्रंशरिक्तप्रकोष्ठ' Me 2 'प्रकोष्ठो मणिबन्धस्य कूर्परस्यान्तरेऽपि च' मेदिनी The wrist as its very name shows, had a separate jewelled ornament, somewha similar to the modern पोंची The कनकवलय was worne tight on the fore-arm and not loosely as modern सलकड़ीs It follows therefore that ordinarily the golden bracelet s tting tightly on the forearm, did not touch the marks of the bow-string which are on the wrist अनभि ताङ्कम् thus describe the usual ordinary condition of the bracelet Note 'स्वभावत एव वलयस्य शिथिलत्वे कामावस्थाकृततनुताप्रतीतिर्न भवतीति तस्य स्वभावस्थितिसूचक विशेषणमाह । अनभिलुलितोऽस्पृष्टो ज्याघाताङ्को येन तत् । तदुपरिभागे गाढत्वेन स्थितत्वात् ।' राघव Now what had happened in the case of the king was that owing to his emaciation the forearm had become thin with the result that the bracelet could no longer s t tight thereon but often slipped down to the wrist and the king had to push it back to its proper place from the manibandhana Among the Gajaratis a golden bracelet called kadu is worne around the part above the elbow When a man becomes reduced the kadu slips down and has to be pushed back now and then The idea in the first half of the stanza is The king could get no sleep at night but passed his time in wakefulness resting his head on his left hand It is common experience when the arm in used as a pillow the eye rests on the forearm The king shed tears which were hot owing to his internal anguish These touched the jewels of the bracelet on the fore-arm, which consequently became pale in

lustre (विवर्ण) भुजे (प्रकोष्ठे इत्यर्थः । अत्र भुजशब्दः तदेकदेशे प्रकोष्ठे वर्तते) न्यस्तः यः अपाङ्गः तस्मात् प्रवर्तन्ते (flow) तैः अशिशिरैः —The idea to be rememberd here is that tears due to grief are hot and those of joy are cool Note 'आनन्दजः शोकजमश्रु बाष्पस्तयोरशीत शिशिरो बिभेद । गङ्गासरय्वोर्जलमुष्णतप्तं हिमाद्रिनिष्यन्द इवावतीर्णे -R 14 3; also vide 16 44 विगतः वर्णः यस्मात् स विवर्णः । विवर्णाः मणयः यस्य तत् विवर्णमणि । अविवर्णमणि विवर्णमणि कृतं विवर्णमणीकृतम् Note that the च्वि in the present case is not used in the strict technical sense, as the jewels had really become vivarna owing to the hot tears Williams understands the stanza differently by construing मणिव्यवधानात् with न्यस्त and not with प्रतिसार्यते, as we have done Says he 'Through emaciation and disuse of the bow the callosities on the forearm, usually caused by the bow string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow when the arm was raised to support the head' This means the king passed the nights in more or less a sitting posture, resting his head on the palm of his left hand It may be noted that the fundamental difference between our interpretation and that of Williams lies in the fact that he believes the scars of bow string are produced on the fore arm and that the proper place of the bracelet is the wrist This does not appear to us to be correct for reasons given above Further, there are other objections too against this interpretation The present प्रतिसार्यते shows that the action indicated by the verb was being gone through by the king even then But according to Williams the stanza is the description of what used to happen at night Again to suggest that ordinarily the callosities on the fore arm are prominent enough to prevent the bracelet from slipping down from the wrist to the elbow does not appear to us to be good This would, we imagine, make the hand look rather ugly Further there does not appear to us to be any propriety in the king's attempt to push the bracelet back from the ellbow to the wrist, For, if once we suppose that he has grown so thin as to makethe passage of the bracelet from the wrist to the elbow easy, it will be impossible for the bracelet to remain in its natural place viz the wrist, even for a short time, for in that case it would always slip down to the elbow when the king sits in the posture supposed by Williams न्यस्त ग्रस्त and प्रतिसार्यते then possess no propriety.

III. 12 8—मदनलेख a letter of love From the point

of view of the study of the characters of the girls it important to note that the proposal of sending a love letter to the king proceeds from Priyamvadā देवता देवेन under the pretext of (its being) the remains (of an offering presented) to the deity देवताशेषा is the निर्माल्य शेषा means the remains of flowers or other offerings made to an idol and distributed among the worshippers as a holy relic Compare 'तयेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे' Ku. 3 22 'प्रसादाभिजनिर्माल्यदाने शेषेति कीर्तिता।'. विश्व। 'माल्याक्षतादिदाने स्त्री शेषा' वैजयन्ती। सुमनोगोपितम् concealed under flowers This shows what the offering referred to in शेषा consisted of The word सुमनस् is feminine and generally occurs in the plural, though its use in the singular too is not uncommon Vide p 249 *supra* It should be noted that the case of a girl, writing a love-letter first and thus taking the offensive as it were, is very unusual For girls usually wait for the other party to take the initiative. That Sakuntalā consents to the proposal of her friends is due to the intensity of her passion and the gravity of her condition. This shows that inspite of their proverbial shyness even Hindu girls cannot suppress their feelings for long iii 12 6- सुकुमार प्रयोग -a delicate measure, one not requiring much exertion on our part iii 12 7, 8- किं . विकल्प्यते = मनयविपर्यीक्रियते—The idea is it is impossible that a proposal emanating from you, which to me is like a command, should be questioned by me. I accept it without a moment's thought Williams does not understand the meaning of this sentence He explains 'This very ingenious (suggestion) of my friend (his reading is 'सखीनियोगोऽपि') is weighed (in my mind) i.e I must consider before I can consent to it ' Further comment on this is unnecessary iii 12 10 उपन्यास placing near, introduction, allusion ललितपदबन्धनम् ललितानां मनोहराणां पदानां बन्धनं छन्दोरचनाम् a composition of beautiful words iii. 12 12–अवधीरणा repudiation.

Stanza 13 Construe :—(हे) भीरु, यत अवधीरणा विशङ्कसे, स अयं ते समागमोत्सुक तिष्ठति। प्रार्थयिता श्रियं लभेत वा न (लभेत)। ईप्सित श्रिया दुराप कथं भवेत्। (वशस्थविल)

This is an extremely beautiful stanza The idea in the latter half is so true and reveals the poet's intimate knowledge of man's nature A suitor may or may not be able to win the love

of a beautiful girl But if a beautiful girl falls for some fortunate man, she never fails in winning him For, few men, if ever, can resist the advances of pretty girls All this is so effectively brought by the illustration of goddess Śrī, who symbolizes beauty, wealth and good fortune For similar idea compare 'दिव यदि प्रार्थयसे वृथा श्रम पितु प्रदेशास्तव देवभूमय । अथोपयन्तारमल समाधिना न रत्नमन्विष्यति मृग्यते हि तत् Ku 5 45

III 13 2–आत्म मानिनि—To suppose that anybody could be so unromantic as to repudiate the advances of a girl of the type of Sakuntala is certainly an insult (अवमान) to her excellences. But Hindu girls are not conscious of their powers and Sakuntala was a forest-bred Hindu girl The reference to Sakuntalā as the autumnal moon light that cools the body is very appropriate. Sakuntala is flattered by the compliment She smiles and says she must submit to her friends' desire III 13 4—Mark the casual in नियोजिता It means that it is through the force of the desires of her friends that she is composing the love letter III 13 6—स्थाने is an indeclinable (अव्यय) It means 'rightly, fitly' The king is in exultation as he intently looks at Sakuntalā engaged in thinking out a suitable composition for her love-letter ;

Stanza 14 Construe :—पदानि रचयन्त्या अस्या उन्नमितैकभ्रूलतम् आननं कण्टकितेन कपोलेन मयि अनुराग प्रथयति । (आर्या)

As Sakuntala was arranging the words of the song of her love letter, she felt a horripilating sensation spread all over her cheeks. This was an indication of her love more unmistakable than anything else The king observed it and was naturally overjoyed. कण्टकित (कण्टक सजात अस्य) 'horripilated' is formed according to 'तदस्य सजात तारकादिभ्य इतच्' पा 5 2 36 (तारका सजाता अस्य—तारकित नभ । आकृतिगणोऽयम् । सि कौ)

III 14. 5—निक्षिप्ता वर्णा यस्य तत् whose letters are engraved Supply गीतवस्तु The sentence then become 'नलिनीपत्र गीतवस्तु निक्षिप्तवर्ण कुरु' Sakuntala is asked to engrave the letters of her composition on the delicate lotus leaf with her nails Priyamvada then can easily place flowers on the leaf so as to conceal the writing and hand it over to Dusyanta All this shows that Sakuntala knew the art of nail work III 14 7—सगतार्थम् (सगत अविरुद्ध अर्थ यस्य तत्) of consistent meaning Once more supply गीतवस्तु as the substantive for this

Stanza 15 Construe —तव हृदय न जाने । काम पुन [हे] निर्घृण त्वयि वृत्तमनोरथाया मम अङ्गानि दिवापि रात्रौ अपि बलीय तपति । (गीति)

The stanza is simple enough, well worthy of a girl brought up in a forest She does not know how he is inclined towards her As for herself, her desires are centred in him (त्वयि वृत्तमनोरथा). Love is consequently tormenting her day and night Dusyanta apparently is indifferent to her distress and is, therefore, addressed as 'ruthless (निर्घृण)' The reading वृत्तमनोरथानि is to be rejected, as it is not good to speak of the manorathas of limbs. Rāghava, however, says 'त्वयि विषये वृत्ता जाता मनोरथा येषा तानि । आलिङ्गन भुजयोर्मनोरथ, त्वत्कान्तिशरप्रवाहपान तु चक्षुषो, त्वद्वचनामृतसरसीनिमज्जन च श्रवणयो, त्वन्मुखसरोजन्वासाघ्राण नसो, शशाङ्ककोमलत्वदङ्कारोहण नितम्बस्य, त्वत्करतलमेलन कुचयोरित्यादि' This would make the stanza too indecent for Śakuntalā ' बलीय (exceedingly) is used as an adverb.

Stanza 16 Construe —[हे] तनुगात्रि मदन त्वा तपति । मा पुनर्निश दहति एव । दिवस हि यथा शशाङ्कं ग्लपयति तथा कुमुदती न । (आर्या)

Observe the difference between the two stanzas the difference that exists between a forest-bred girl and a city-bred man. While Love merely heated Śakuntalā, he actually burnt Dusyanta This antithesis between तपति and दहति, of which Dusyanta seems to make so much capital, has a tinge of artificiality and insincerity, ingrained in the nature of a city-bred man and far removed from the simple grace and naturalness of Śakuntalā's stanza Dusyanta's response clearly reveals a desire to appear more tormented and thus in a way to score a kind of victory over Śakuntalā तनूनि गात्राणि यस्या सा तनुगात्रा or तनुगात्री, according to the Vārtika 'अङ्गगात्रकण्ठेभ्यो वक्तव्यम्' (स्वङ्गी स्वङ्गा इत्यादि) This epithet appears to have been purposely used with a view to suggest Śakuntalā's emaciation. For an antithesis similar to that between तपति and ज्वलति compare 'पर्युत्सुकां कथयसि प्रियदर्शनां तामार्तं न पश्यसि पुरूरवस तदर्थे । साधारणोऽयमुभयो प्रणय स्मरस्य तप्तेन तप्तमयसा घटनाय योग्यम् ॥' V II 16 The kings' reference to himself as the moon and to Śakuntalā as the moon-lotus plant (कुमुद्वती) shows that he already looks upon Śakuntalā as his beloved and that any formal request to accept her suit is unnecessary.

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III 16 2–अविलम्बिन that does not make delay in arriving मनोरथस्य stands by metaphor for the object of desire The king is considered to be the personification of Sakuntala s desires

Stanza 17 Constru —सदष्टकुसुमशयनानि आशुविमर्दितमृणालवलयानि गुरुपरितापानि ते गात्राणि उपचारं न अर्हन्ति । (आर्या)

As the king arrived Sakuntala desired to get up and perform the customary ceremony (उपचार) of greeting The king asks her not to take that trouble (आयास) in consideration of the critical condition of her body which he describes in this stanza सदष्ट ममक्त (closely attached or stuck) कुसुमशयन यस्य As the whole bed had stuck to her body it was sure to rise with her if she tried to get up Note that सदश्–सदशति to bite is really transitive but has been used here in an intransitive way This happens because the root has changed its meaning Note धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात् । प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिका क्रिया ॥ For a similar use of सदष्ट vide सदष्टवसनैस्त्वत्वगानि त्वद्धित्कुसुमवाणावलितान्नुन्या । अमी जलापूरितसूत्रमार्गा मौन भजन्त रनानाकापा R 16 62 also R 16 48 and VII 11 *infra* सदष्ट can also be taken in the sense of well bitten i e well crushed so as to make the flowers fade away It will then have the same meaning as विमर्दित विमर्दित crushed caused to wither or shrivel No sooner did Sakuntalā put on the bracelets of lotus stalks, than the heat of her hands made them fade away The reading 'आशुग्लान सुरभीणि' means 'fragrant owing to the quickly faded pieces of lotus stalks' The final idea regarding the heat of her body is the same in both cases But it sounds rather strange to speak of the bracelets of lotus stalk as imparting fragrance to her body, when there was the whole bed of flowers capable of doing do That is why we have rejected 'ग्लान सुरभीणि' (R)

III 17 1—इत = अत्र, तस् being added in the sense of locative शिला देशम् a part of the stone-slab This was the same slab on which Śakuntalā's bed was spread That was why Śakuntala grew bashful Note that it is Anasūyā who asks king to take a seat We have already seen how solicitous she always is to observe the usual forms of courtesy and hospitality Anasūyā addresses the king as 'वयस्य', because it is now certain he is to be the husband of her friend III 17 5–इयो

Connect this with प्रत्यक्ष Both of you know what kind of love exist between you Hence a stranger like me is by no means necessary to speak of that love Yet the affection I have for my friend prompts me to say things which really are superfluous (पुनरुक्त) (R), iii 17 7– विवक्षित जनयति is one of Kālidāsa's beautiful generalisations विवक्षितम् (विवक्षा वक्तुमिच्छा मजाता अस्य नत् किंचित्) what is wished or intended to be said Many a time, it so happens that either through reserve modesty awe or some kind of fear, we do not speak out what we so eagerly desire to And afterwards we repent of not having done so For we then realize that if we had spoken about a certain thing before, some desired end would have been achieved But now it is too late Hence the अनुताप iii 17. 9–विषय . निवासिन living in his kingdom आर्तिहर remover of the suffering iii 17 11–नाम्मात् परम् there is no duty higher than this (viz to remove the suffering of the distressed) to us अस्माद् आर्तिहरणात् पर महत्तर किंचित् न धर्म कर्तव्य कर्म iii 17. 14–अन्या अवस्था अवस्थान्तरम् changed condition iii 17 15– अभ्युपपत्त्या by (showing her) favour i. e by accepting her iii 17. 16–साधारण common or applicable to both of us प्रणय prayer, request Just as you request me to sustain Śakuntlā's life by accepting her in the same way you must request Śakuntalā to sustain my life by accepting me iii 17 18–अन्त पुर . पर्युत्सुकस्य–Śakuntalā means to say that the king has grown anxious or love-sick owing to his separation from his harem and not on account of love for her उपरोधेन pressing It is no use pressing him to accept me, says Śakuntalā Bacause the cause of his eagerness is different Śakuntalā says all this purposely Not that she really believes what she says, but this is merely a device of intensifying his affection and extracting from him another confession of love That would certainly give pleasure to Śakuntalā, woman as she was पर्युत्सुक = परि समन्तात् पूर्णतया इत्यर्थ उत्सुक व्यग्र व्याकुल अस्वस्थ extremely anxious or uneasy उत्सुक is derived as उत् उद्योग सुवति जनयति अर्मो with the addition of the suffix क and means primarily one who puts forth effrot in pursuit of an object ('इष्टार्थोद्युक्त उत्सुक' अमर), then one who becomes anxious or uneasy for achieving that object, then uneasy, restless, anxious in general

Stanza 18 Construe — [हे] हृदयसंनिहिते अनन्यपरायणमिदं मम हृदयं यदि अन्यथा समर्थयसे [तर्हि हे] मदिरेक्षणे मदनबाणहतः अस्मि पुनः [त्वया] हतः [अहम्] । (द्रुतविलम्बित)

This is an exceedingly beautiful stanza The idea is so poetical It conveys a loving gentle censure to Sakuntala for having presumed that Dusyanta was attached to somebody else (अन्यथा = अन्यपरायणम्) Sakuntala was enshrined in the king's heart As such she ought to be able to know how it was inclined Yet she did not seem to have done so She was further a girl of bewitching eyes She must know if it was impossible for anybody to resist their influence (R) If with all this she thought the king to be any anyaparayana then surely she was striking a man already struck न अन्या परायण (last resort) यस्य अस्मि is here an indeclinable having the sense of अहम्

III 18 82 बहु श्रूयन्ते Mark the polite way of Anasuya's address She does not say Dusyanta has many wives She merely observes kings are reported to be bahuvallabha निर्वाह्य act The difference between the characters of the two friends is once more brought to our notice in the respective requests they prefer to the king on this solemn occasion when Śakuntalā is being given away While Priyamvada makes merely a formal request to accept Sakuntala's hand, Anasuya hits upon exactly the right point to emphasise in this case Dusyanta had many wives It was therefore just possible that Sakuntala might suffer neglect at his hands Her relatives would then have to bemoan her fate (बन्धुजनशोचनीया) Anasuya therefore requests the king not to allow such a contingency to arise This is exceedingly wise on her part Compare with this what Citralekhā says to Pururavas for the sake of Urvasi यथा प्रियसखि स्वर्गस्य नात्कण्ठते तथा वयस्येन कर्तव्यम् । V III

Stanza 19 Construe — परिग्रहबहुत्वेऽपि मे कुलस्य द्वे प्रतिष्ठे — समुद्ररसना उर्वी च युवयोः इयं सखी च । (अनुष्टुभ्)

Supply मम before परिग्रहबहुत्वे — though I am possessed of many wives The king acknowledges the fact Yet the two mainstays (प्रतिष्ठे) of his family are the earth and Sakuntala By calling Śakuntala the cause of the permanence of his family, Dusyanta wants to suggest that he is yet childless and that hopeless of obtaining a son from any of his previous wives,

he expects to get progeny, from this new match. In that case there was no possibility of Śakuntalā's ever falling into neglect. परिगृह्यते स्वीक्रियते इति परिग्रह a wife Note the king already looks upon Sakuntalā as his wife. The idea that the earth is the wife of the reigning monarch is much too common in Sanskrit literature The reading समुद्ररसना is preferred to समुद्रवसना, because it is more common to speak of the seas as the girdle of the earth rather than her garments Note 'आसीन्नाथ पितामही तव मही माता ततोऽनन्तर। सम्प्रत्येव हि साम्बुराशिरशना जाया जयोद्भूतये ॥ पूर्णे वर्षशते भविष्यति पुन सैवानवद्या स्नुषा। युक्त नाममसमस्तशास्त्रविदुषा लोकेश्वराणामिदम् ॥' सुभाषितावलि st 2546, 'अनेन पाणौ विधिवद् गृहीते महाकुलीनेन महीव गुर्वी। रत्नानुविद्धार्णवमेखलाया दिश सपत्नी भव दक्षिणाया ॥' R 6 68, also ■ 83, 15 1; M 1 15 समुद्ररसना is taken by some to go also with सखी in the sense मुद्रया सहिता रसना यस्या whose tongue is sealed i e who is now silent But we do not think Kālidāsa meant this

in 19 7—निर्वृते happy, relieved. This assurance on the king's part put an end to the anxiety of the two friends Note that Priyamvadā also joins in this exclamation of relief When Anasūyā referred to the subject of the king's parigrahabahutva Priyamvadā also must have realised the possibility of Śakuntalā's being neglected and naturally felt happy when the king gave the required assurance. in 19 4—सयोजियाव —Notice the dual Priyamvadā wants Anasūyā also to accompany her so as to leave the lovers alone (R) Advantage is therefore taken of the pretext of uniting the young deer with its mother in 19 7—अशरणा helpless The friends pun on the word शरण Compare a similar scene from नागानन्द iii 'नायिका—हञ्जे चतुरिके, कथ मामेकाकिनीमुज्झित्वा गच्छसि। चेटी—(नायकमुद्दिश्य सस्मितम्) एवमेकाकिनी चिर भव।' in 19 11—आराधयिता worshipper, adorer

Stanza 20 Construe —शीतलै क्लमविनोदिभि नलिनीदलतालवृन्तै आर्द्रवातान् सचारयामि किम्। उत (हे) करभोरु ते पद्मताम्रौ चरणौ अङ्के निधाय यथासुख सवाहयामि (किम्)। (वसन्ततिलका)

The king here point out to Śakuntalā how he may be of service to her in absence of her friends (R) Śakuntalā probably would like to be fanned The king had observed the friends doing this service to her He was, therefore, prepared to do it Or should he shampoo (सवाहयामि) her feet by placing them

on his lap He wou'd deem it an honour to be allowed to do so Her lotus red feet deserved such attention on his part The idea that the gallant lover is ready to shampoo the feet of his beloved is not uncommon in literature Compare Dhairyadhara's 'मोच चुरित चरण दास मी हो तुला' in Khādilkar's Mānāpamāna Act ii The fans (तालवृन्त) of lotus leaves (नलिनीदल -ल) were probably dipped in water They were thus rendered cool (शीतल) and consequently were expected to set in motion (सचाल्) moist breezes Hence they could easily remove or dispel fatigue (क्लम विनादयन्ति ते) करभ इव ऊरू यस्या सा करभोरू तत्सवुद्धौ करभोरु Note that the word ऊरु 'a thigh,' coming at the end of a feminine compound, becomes ऊरू, when the first member of the compound is an upamāna or a standard of comparison, e g रम्भोरू, according to 'ऊरूत्तरपदादौपम्ये' पा 4 1 61 (उपमानवाचिपूर्वपदमूरूत्तरपद यत्प्रातिपदिक तस्मादूङ् स्यात् । करभोरू । सि कौ) करभ is the outer edge of the hand from the wrist to the root of the fingers ('मणिबन्धादाकनिष्ठ करस्य करभो बहि' अमर) and the resemblance between this and the thigh lies in the gracefully tapering shape करभ is sometimes in the connection explained as the trunk of an elephant Note Ku 1 36 and Bhattikāvya 4·17

iii 20 1 न सिप्यामि I shall not allow myself to offend those, who are worthy of respect माननीयेषु of course refers to Dusyanta Sakuntalā means to say whatever might be their relations, Dusyanta, even as her lover and suitor, would always be an object of respect to her She, therefore, would not like him to do such menial service for her That would be an offence to him Williams understands माननीयेषु as 'with my foster father and others' This means she has no objection to Dusyanta's shampooing her feet, but she first wants to get the consent of her elders for their marriage at all Otherwise they would be offended This can hardly be the meaning It is true Sakuntalā later on pleads she is not mistress of herself But that's only an after-thought iii 20 3—अनिर्वाण (अ + निर् + वा + क्त) not (yet) cooled The heat of the day had not yet disappeared. समवस्था is the same as अवस्था condition

Stanza 21 Construe —नलिनीदलकल्पितस्तनावरण कुसुमशयनम् उत्सृज्य परिबाधापेलवै अङ्गै आतपे कथ गमिष्यसि । (आर्या)

The king means to say that it is not possible for Śakuntalā to leave her bed of flowers, which was calculated to cool her body, and go out in the hot sun, for her limbs were too delicate for suffering नलिनीदलैः कल्पितं स्तनावरणं यस्मिन् As Śakuntalā lay on the bed of flowers, her bosom was covered with the cool lotus-leaves. परि परितः आसमन्तात् बाधा पीडा परिबाधा all-round, complete or thorough suffering तया पेलवं सुकुमारं श्रमासहैरित्यर्थः incapable of bearing any strain i e helpless owing to all-round suffering As Śakuntalā had already suffered so much from the torments of love, her limbs had become incapable of undergoing any further suffering such as would surely be caused to her, if she moved out in the sun then That was why the king did not want her to leave the bower. पेलव, which means delicate, can also be taken in the sense of 'slender, emaciated' परिबाधापेलवैः would then mean 'which have become emaciated through suffering राघवभट्ट takes परिबाधा as an independent word and explains 'परितः बाधा पीडा यस्याः सा' अभिराम paraphrases परिबाधापेलवैः by मदनपीडादुर्बलैः weak through the torment of love.

III 21 9– पौरव is intended to remind the king of his high pedigree. A man of such high family must not act in an indecorous way रक्ष विनयम् protect, observe i. e. have regard for decorum Śakuntalā had not yet become his wife It was, therefore, not proper for him to try to detain her in that way. रक्ष अविनयम् also has the same sense, curiously enough 'Protect immodesty i. e keep it to yourself, do not exhibit it, do not put it into practice' मदन प्रभवामि—This shows how modest Hindu girls are and how foreign to them is the idea of liberty, even when they are under the influence of love III 21. 4, 5–दृष्ट्वा कुलपति is rather a confusing sentence दृष्ट्वा = ज्ञात्वा विचार्य) having come to know all matters, having duly considered them, on consideration ते—Construe this with न दोषं ग्रहीष्यति will not find fault with you विदित धर्मः येन स विदितधर्मा who knows (all) duties Note धर्म is changed to धर्मन् at the end of a Bahuvrīhi compound, when it is preceded by a single member, according to 'धर्मादनिच् केवलात्' पा 5 4 114 (केवलात् पूर्वपदात् परो यो धर्मशब्दस्तदन्ताद्बहुव्रीहेरनिच् स्यात् । कल्याणधर्मा । केवलात् किम् । परमः स्वो धर्मो यस्य इति त्रिपदे बहुव्रीहौ मा भूत् । सि कौ) अत्र = अस्मिन्नर्थे तवमत्परिग्रहरूपे The king means There is no

objection, Sakuntalā, to your marrying me even without the previous consent of your elders For, Kāśyapa knows the duties of all (including those of young Ksatriya maidens) and when he will consider the whole matter of your marriage, he will have no reason to find fault with you Besides marriages of the kind on which you are about to enter are not uncommon There are many girls who have similarly married and whose action has been afterwards approved of by their fathers

Stanza 22 Construe —बह्व्यो राजर्षिकन्यका गान्धर्वेण विवाहेन परिणीता श्रूयन्ते । ताश्च पितृभि अभिनन्दिता [सन्ति] । (अनुष्टुभ्)

राजर्षिकन्यका' has been cleverly used It means either 'the daughters of kings *and* sages' or 'the daughters of king like sages' In whatever light Sakuntala may look upon herself, whether as the daughter of a king, or a king like sage, or a sage, the proposition is applicable to her Another way is to explain राजर्षिकन्यका in the former sense alone and take the word to distinguish Sakuntala from mere ऋषिकन्यका in whose case the Gandharva form was not in vogue and the scruples that Sakuntalā felt would have been justified But Sakuntalā was not a ṛṣikanyakā and therefore she need not deter from a Gāndharva marriage. This explanation would appear better in view of the fact that the Gāndharva form was considered best for Ksatriyas ('क्षत्रियस्य तु गान्धर्वो विवाह श्रेष्ठ उच्यते') But the first has the advantage of taking into account the possibility of Sakuntala's considering herself to be a ṛṣikanyakā for all practical purposes, as she had been brought up by a ṛṣi The Gandharva is one of the eight forms of marriage mentioned in the smṛtis and, proceeding entirely from love and the mutual inclination of a youth and a maiden, is concluded without any ceremonies and without consulting relatives Note 'ब्राह्मो दैवस्तथैवार्ष प्राजापत्यस्तथासुर । गान्धर्वो राक्षसश्चैव पैशाचश्चाष्टमोऽधम ॥ 21 - इच्छयान्योन्यसंयोग कन्यायाश्च वरस्य च । गान्धर्व स तु विज्ञेय मैथुन्य कामसम्भव ॥ 32' Ms III In every society there are always some young men and women, who on account of intense mutual attraction and affection, begin to live as husband and wife without the consent of elders or without any formal marriage ceremony The Gāndharva form of marriage must evidently have been evolved by ancient

Hindu law givers to legalize these irregular unions this shows their commendable sense of realism and readiness to face facts

iii. 22 2—अनुमानयिष्यामि (1st pers sing. of the future of अनु + मानयति, which is causal from मन् मन्यते अनु + मन् to consent) cause to give consent, ask their consent The friends had already consented, as could be seen from their behaviour. Śakuntalā, therefore, says भूयोऽपि

Stanza 23 Construe —यावत् [हे] सुन्दरि, पिपासता मया अपरिक्षत-कोमलस्य अस्य ते अधरस्य रसः, षट्पदेन नवस्य कुसुमस्य [रस] इव, सदय गृह्यते । (औपच्छन्दसिक)

The idea that the lower lip of young maidens contains some delicious kind of juice or nectar and that lovers take delight in drinking it, is common in Sanskrit poets Dusyanta wanted to do this before he would let Sakuntalā off. But poor fellow! An unexpected arrival prevents him from carrying his heart's desire into practice Kālidāsa is so harsh upon Dusyanta at this nick of time, because rules of Sanskrit dramaturgy do not allow the representation of kissing etc on the stage पिपासता pres. part from पिपासति, des of पा पिबति to drink अपरिक्षत p. p p from परि—क्षण 8 u क्षणोति—क्षणुते to hurt to injure, unhurt i e unkissed) अत एव कोमल सदयम् gently. This is in view of Śakuntalā's present condition and also in accordance with rules of erotic science, which lay down that women, who are delicate like flowers, should be approached with gentleness If violence be practised by men, who have not gained their confidence, they become averse to union as such Read 'कुसुमसधर्माणो हि योषित सुकुमारोपक्रमा । तास्त्वनधिगतविश्वासैं प्रसभमुपक्रम्यमाणा सप्रयोगद्वेषिण्यो भवन्ति ।' वात्सायनकामसूत्र 3 2. 6. Bhavabhuti has quoted this passage in his Mālatimādhava vii.

iii 23 —In 'शकुन्तला परिहरति नाट्येन' there is no special propriety for नाट्येन for the character, who acts the part of Sakuntalā, must actually avoid being kissed iii. 23 2, 3—चक्रवाकवधुके—क shows अनुकम्पा You are to be pitied because you must now separate from your lover ' रजनी—The Cakravāka couple becomes separated at night Here was thus somebody who whould separate the lovers It may be noted that though the friends had left the bower, they were loitering

about in the vicinity, keeping watch over the privacy of Dusyanta and Sakuntala And when old Gautami arrived, they informed Sakuntalā of the fact by means of this suggestive sentence, which refers to Dusyanta by Cakravāka, to Śakuntala by vadhu and to Gautami by rajani III 23 6—शरीरवृत्तान्त the account of my body वृत्तस्य अन्त the end of what has happened i e all the details from beginning to end III 23 11—जाते lit one born, offspring, child It is a term of endearment III 23 13 विशेष improvement III 23 17—परिणत about to end, almost ended 'आदिवकर्मणि क्व' The word is explained in this way, because the king has just said 'अनिर्वाणा दिवस' मायमने सवनकर्मणि' of the last stanza need not much frighten us, as we can easily suppose that it was evening a short time after III 23 21—सुलभो स्थ when (the object of) your desire easily presented itself III 23 22—अनुशयेन (remorse, regret) सहित यथा तथा विघटितस्य regretfully separated The compound is also split up as सानुशय विघटितस्य O repentant one! of thee who art separated etc साम्प्रतम् and proper Sakuntalā means to say her heart acted timidly कातरभाव न मुञ्चति) when Dusyanta was near her Now that separation has come, anguish is improper for it is the result of the heart's own mistake III 23 23 आमन्त्रये Note that आ + मन्त्र मन्त्रयते means to take leave of, to bid adieu to, but not to invite, which is the sense of नि + मन्त्र् So remember the correct word for invitation is निमन्त्रणम् not आमन्त्रणम् III 23 24— लतावलय is really an address to the king, who lay concealed behind the branches Old Gautami must have thought it to be an innocent childish address to the bower Both the bower and the king were संतापहारक While the one removed her bodily torment, the other dispelled mental anguish The sentence लतावलय परिभोगाय is a good example of अप्रस्तुतप्रशंसा (तुल्ये प्रस्तुते तुल्यस्य वच) For Sakuntalā really wanted to address the king and not the creeper For a similar scene of leave taking compare दशकुमारचरित पूर्वपीठिका उच्छ्वास 5 p 82-83 (our edition) III 23 25—अहो विघ्न Compare "There's many slip between the cup and the lip" Perhaps in the present case the king would like to read this English adage as "There's many a slip between the lip and the lip!"

Stanza 24 Construe —पक्ष्मलाक्ष्या अङ्गुलिसंवृताधरोष्ठं प्रतिषेधाक्षरविक्लवाभिरामं मुहुः अंसविवर्ति मुखं [मया] कथमपि उन्नमितं चुम्बितं तु न। (औपच्छन्दसिक)

With a sigh the king describes how narrowly he missed the much-sought and much-valued opportunity of kissing his darling The description is so realistic that the scene actually seems to stand vividly before our eyes The stanza may, therefore, be safely quoted as an instance of prasāda or perspicuity. पक्ष्मन् n an eye-lash Note 'पक्ष्म सूत्रादिसूक्ष्मांशे किञ्जल्के नेत्रलोमनि।' विश्व पक्ष्माणि सन्ति प्रशस्तानि अनयोरिति पक्ष्मले। पक्ष्मले अक्षिणी यस्या सा पक्ष्मलाक्षी one having lovely eye-lashes पक्ष्मन् has the possessive termination लच् optionally attached to it in the sense of प्रागल्भ्य, according to 'सिध्मादिभ्यश्च' पा 5 2.97 (लच्वा स्यात्। सिध्मल सिध्मवान्) पक्ष्मन् is included in the सिध्मादिगण अधर + ओष्ठ yields, अधरोष्ठ or अधरौष्ठ, according to the Vārtika ''ओत्वोष्ठयो समासे वा(पररूपम्)' (स्थूलोतु। स्थूलौतु। बिम्बोष्ठ। बिम्बौष्ठ। समासे किम्। तवौष्ठ) The lower lip was covered with her finger or fingers in a characteristically feminine manner in order evidently to prevent the king from drinking the nectar contained therein Śakuntalā was therefore, unable to utter properly words of prohibition (प्रतिषेधस्य अक्षराणि) such as, 'मा, मा' which, being labials, require free use of both the lips She consequently grew distressed (विक्लव) and yet looked so attractive (अभिराम) to the king मुहु अंसविवर्ति repeatedly turning towards the shoulders This is a very characteristic movement of women to avoid being kissed तु is suggestive of repentance or regret Oh, what a fool I was in not forcing a kiss under those circumstances! Compare 'अत्र तु इतिनिपातस्य अनुतापव्यञ्जकत्वम्' साहित्यदर्पण under iv 11 ab

Stanza 25 Construe —इयं तस्या शरीरलुलिता शिलायां पुष्पमयी शय्या। एष नलिनीपत्रे नखैः अर्पित क्लान्त मन्मथलेख। इदं हस्तात् भ्रष्टं बिसाभरणम् इति आसज्जमानेक्षण [सन्] शून्यादपि वेतसगृहात् सहसा निर्गन्तुं न शक्नोमि। (शार्दूलविक्रीडित)

Though the cane-bower was now empty The king could not leave it all at once as his eye was being riveted (आसज्जमान) on the various objects that recalled memory of Śakuntalā As the king utters the words इयम्, एष and इदम् he points to the respective objects referred to लुलिता pressed down or crushed. In this stanza we see Duṣyanta, the lover How long would he

linger in the bower and dwell upon that scene ? No time limit could be set for the vagaries of a lover The poet, therefore, cleverly manages to call him away by the cry of an ascetic, who grows alarmed at the shadows of goblins round about the alter (वेदी परित) and appeals to the king for help

Stanza 25 Construe —सायतने सवनकर्मणि सम्प्रवृत्ते [सति] हुताशनवती वेदी परित प्रकीर्णा सन्ध्यापयोदकपिशा पिशिताशनाना छाया बहुधा भयमादधाना [सत्य] चरन्ति । (वसन्ततिलका)

सायतने–The *taddhita* affix तन is applied to indeclinables of time such as साय, चिर etc in the sense of 'belonging to,' according to 'सायचिरप्राह्णेप्रगेऽव्ययेभ्यष्ट्युट्युलौ तुट् च' पा 4 3 23 (सायतनम् । चिरतनम् etc) सवनकर्म sacrificial rite अश्नाति इति अशन । हुतस्य अशन fire who eats up what is sacrificed Or हुतम् अशन (food) यस्य हुताशनवतीम् indicates that fire is enkindled on the altar and oblations are about to be offered That was why the demons began to hover about वेदीम्—Note that परित governs the accusative, according to the Vartika 'अभित परित-समयानिकषाहाप्रतियोगेऽपि' सन्ध्यापयोदा इव कपिशा रक्तकृष्णवर्णा reddish brown like evening clouds छाया छायामय्य आकृतय इत्यर्थ shadowy figures पिशित (raw flesh) अशन येषा ते goblins, evil spirits The goblins were red and dark in appearance Clouds are usually dark, but in the golw of the evening they are tinged red as well That is why these goblins are compared with evening clouds Then again the goblins did not present themselves like ordinary human beings They appeared more like shadows than like individuals of flesh and blood Hence they are referred to as shadows (छाया) One point worthy of note here is this How can the shadows be reddish-brown ? Shadows, we know, have only one colour viz dark, whatever may be the colour of the objects that cast those shadows Are we to suppose that the shadows of these evil spirits were colourful like work turned out by coloured photography in modern days ? The truth perhaps was that what the sages saw was not really shadows, but shadowy figures of evil spirits And these figures were of reddish brown colour As the ascetics could not define them, they described them as shadows Note that in this stanza there is अनुप्रास or alliteration in every line

The love which began in the first meeting between Dusyanta

and Śakuntalā in Act I and which was developing during the course of that Act and Act II found its consummation in this Act. With the full consent of her friends Śakuntalā offered her hand to Dusyanta, who was only too glad to accept it Though we see that the meeting between the young lovers was rudely disturbed by the arrival of old Gautamī we do not at all feel any doubt regarding the Gāndharva marriage, which had practically been settled in our presence Śṛṅgāra is the sentiment prevailing in this Act from beginning to end and the way in which Kālidāsa has treated it shows his moderation and good taste. Many a lesser poet would have fallen an easy prey to the temptation of rushing into those excesses of bad taste for which Sanskrit erotic poetry is so famous, when such an excellent opportunity as the meeting between Dusyanta and Śakuntalā presented itself But Kālidāsa as usual keeps the sentiment perfectly under control and suggests more than what he expresses. The main interest of the Act centres round the figure of Śakuntalā whose mental bewilderment at this critical period of her life deserves to be noted Though far gone in love, she is yet loath to disclose the real state of her mind even to her bosom friends who are the sharers of her joys and sorrows When alone with Dusyanta, the state of her mind becomes still more interesting to note.

Two more or less conflicting emotions seem to rend her maiden heart and make her for a time unable to know her duty. On one side was love prompting her to accomplish her happiness by a Gāndharva marriage with her lover who stood before her beseeching the same, while on another respect for her foster father told her it would be an offence to him to enter into wedlock in his absence and without his previous permission Love for a time appears to be vanquished In her confusion the poor girl wishes to consult her friends once more At this time Gautamī arrives and the meeting abruptly terminates Love then gets predominence over Śakuntalā's mind and she now begins to rue her hesitation in acceding to Dusyanta's request. All this picture of a young innocent mind thus torn by conflicting duties is so typically Hindu that the beauty of it is lost on one who is not closely acquainted with the ways of the Hindu society and who consequently begins to wonder why Śakuntalā should feel that kind of hesitation at all

ACT IV

THE PRELUDE

Duṣyanta and Śakuntalā are duly married according to the Gāndharva form The sacrifice for which the ascetics had sought the king's help is over and he is sent back to his capital The goddess of Śakuntalā's good fortune is to be worshipped and her two friends are, therefore, out collecting flowers for that purpose Devoted as they are to their friends they become each in her own way anxious about Śakuntalā's future welfare While Anasūyā does not feel sure whether the king after going to his capital will remember what has transpired at the hermitage, owing to association with his harem, Priyamvadā wonders what father Kāsyapa will say when he hears of the whole affair While they are discussing these matters, an honoured guest is announced and as they talk of arranging for his welcome, they immediately hear a fearful curse pronounced upon Śakuntalā

And what happened was this Śakuntalā was in the hermitage and owing to the recent departure of her husband to his capital she was deeply engrossed in thinking about him. In the meanwhile the easily irritable sage Durvāsas arrived and Śakuntalā naturally took no note of him He thought the young girl slighted him purposely and cursed her to the effect that he of whom she was thinking with such perfect concentration would not remember her even when reminded

The two friends grow alarmed at this dreadful imprecation Anasūyā quickly leaves the stage to go to Durvāsas to induce him to return to the hermitage But the sage proves himself to be too head strong to turn back He, however, relents so far as to decree that his curse will cease to have effect at the sight of an ornament of recognition The friends consider this to be a distinct ground for hope, for they know that Duṣyanta has given to Śakuntalā his signet-ring as a souvenir at the time of his departure and that the ring will be a sure means of nullifying the effect of the curse In view of Śakuntalā's natural delicacy they, however, decide not to tell her anything regarding this curse.

iv 0 2—कुसुमावचयम् the gathering of flowers. The word अवचय requires some explanation. The root चि takes the kṛt affix घञ्, which causes Vṛddhi, when it means 'taking by the hand' and does not mean that the thing is stolen according to 'हस्तादाने चेरस्तेये' पा 3 ॥ 10 (हस्तादाने इत्यनेन प्रत्यासत्तिरादेयस्य लक्ष्यते । पुष्पप्रचाय । हस्तादाने किम् । वृक्षाग्रस्थितानां फलानां यष्ट्या प्रचयं करोति । अस्तेये किम् । पुष्पप्रचयश्चौर्येण । सि कौ) What all this amounts to is अवचाय = collection of things by the hand i e of things which are near and अवचय = (1) collection of things not by the hand, but by such means as a stick i e of things which are at a distance or (2) collection by theft कुसुमावचय would thus mean either that the flowers were not within the reach of the hands of the girls, or that they were stealing them Rāghava favours the former view and says that the flowers not being within the reach of the girls, they had to climb the trees for collecting them It is easy to see that this explanation is unnatural and that Kālidāsa should really have used कुसुमावचाय, as 'in अन्यत्र यूय कुसुमावचाय कुरुध्वमत्रास्मि करोमि सख्य । नाहं हि दूरं भ्रमितुं समर्था प्रसीदताय रचितोऽञ्जलिर्वः ॥' of K P 2 But the form must be regarded as an instance of poetical licence. Kālidāsa already has used it in his Mālavikāgnimitra (वयस्य, एषा कुसुमावचयव्यग्रहस्ता सरव्यस्ते इरावत्या परिचारिका चन्द्रिका समागच्छति' Act iv) Also read 'तेन हि अस्मिञ्शिलापट्टके मुहूर्तमुपविशतु भर्तृदारिका । यावदहमपि कुसुमावचयं करोमि ।' भास's स्वप्नवासवदत्त iv 30, 31, 'तत प्रविशति पुष्पावचयव्यग्रा सकरुणौत्सुक्यमाकर्णयन्ती सीता' उत्तररामचरित in Note that Vāmana condemns the form by calling it foolish 'अवतरावचायशब्दयोर्दीर्घह्रस्वव्यत्यासो बालानाम्' का सू 5 2 40, the actual forms condemned being मास्तावतार and पुष्पावचय iv 0. 4–निवृत्त कल्याण (bliss, happiness) यस्या The use of the word कल्याण shows that the spiritual aspect of the marriage is more prominent in Anasūyā's mind. This is as it should be in her case. iv 0 10–वृत्तान्तम् transpired here iv. 0 13–विस्रब्धा at ease, free from anxiety गुणविरोधिन opposed to (expectations of) virtues (formed of them) i e. belying those expectations न तादृशा ... भवन्ति—It is one of the favourite ideas of Sanskrit poets that a beautiful form also possesses a beautiful soul, though sometimes in the world this is not found to be true. They seem to differ from Goldsmith and believe that handsome is that which handsome looks Vide *inter alia* 'प्रायो विन्ध्यासु भवन्ति दोषा

यत्राकृतिस्तत्र गुणा वसन्ति' s वराहमिहिर 's बृहत्संहिता 70 23, 'यथाकारस्ततो गुणाः ' अग्निपुराण 244 6, 'नागेषु गोषु तुरगेषु तथा नरेषु न, ह्याकृति सुमहृशा विजहाति वृत्तम्। Mk ix 16, 'तेयमाकृतिर्न व्यभिचरति शीलम्' Dk 8, 'आकृतिमनुगृह्णन्ति गुणा' विद्धशालभञ्जिका। 'आलिके कल्याणिनी तवाविसंवादिता वा अभावेप्याकृतिरियम्।' K p 149 ' भिद्येत वा सद्वृत्तमीदृशम्य निर्माणस्य' U iv 'महाभाग, सदृश खलु ते निर्माणस्य वचन मधुरतया लक्ष्यते' Mal ii, 'आकारसदृशप्रज्ञ R I 15 'आकृतिविशेषप्रत्ययादेनामनूनवस्तुका सभावयामि' M i, 'आकृतिरेवानुमापयति अमानुषताम्' K p 132 'न तुलाविषये तवाकृतिर्न वचोवर्त्मनि ते सुनीन्ता। त्वदुदाहरणाकृती गुणा इति सामुद्रिकसारमुद्रणा॥' N 2 51 A similar idea is found in Spenser *Hymn in Honour of Beautie* 'Therefore whenever that thou doest behold, A comely corpse, with beautie faire endewed, Konw this for certaine, that the same doth hold A beauteous soule For all that faire is is by nature good', and also in Shakespeare *Twelfth Night* i 2 'I will believe thou hast a mind that suits, With this thy fair and outward character' Williams does not seem to understand the meaning of the sentence 'न भवन्ति', for he translates 'Such distinguished characters as these do not become opposite in their qualities (to what they formerly were)' The difference between the characters of the two girls is once more revealed in the kind of apprehension they feel regarding Śakuntalā's future Anasūyā rightly thinks that the king when once in the company of his loved queens may possibly forget Sakuntalā. It is not uncommon for kings to enter into such love affairs and then to cast off their temporary beloveds. This fear was correct and proceeded from a real understanding of the character of libertines such as kings in ancient India were generally found to be. This is worthy of Anasūyā Priyamvada is a superficial girl She is much too carried away by the king's exterior Because the king is so majestic to look at, therefore he cannot be false to his promise That is her argument She is on the contrary afraid what father Kāśyapa will say when he learns the whole affair Anasūyā rightly quiets her fear by pointing out that the father's only desire is to bestow his daughter on a worthy object, and if that is fortunately accomplished, he will have no reason to complain. iv 0 24—बलिकर्म the rite of worship, or the performance of worship iv 0, 80—अतिथीनाम् of an honoured guest निवेदितम् = निवेदनम् announcement The plural in अतिथीनाम् is suggestive of respect अतिथिनामिव

निवेदितम् = अतिथीना निवेदितमिव निवेदितम् Note again it is Anasūyā who first takes notice of the guest and becomes concerned about his reception Priyamvadā points out to her that Śakuntalā is at the hermitage and that Anasūyā need not grow anxious about the reception But says Anasūyā, Śakuntalā is not to-day present with her mind, as she is engrossed in thinking about her lover She, therefore, says that the flowers are enough and they start for the hermitage with a view to look to the comforts of the guest Some editions (Williams, Nirṇayasāgara and Cappeller) give 'अद्य अनभिहिता' to Priyamvadā and make it 'आत्मगतम्' There is not only no point in this arrangement, but it actually mars the beauty of the passage. Why should Priyamvadā say that sentence *to herself?* In that case Anasūyā's 'भवतु अलमेतावद्भिः कुसुमैः' would appear so abrupt, for no reason is stated why the collection of flowers should be discontinued with such haste Our arrangement, therefore, is best, IV 0 35—अतिथि परिभाविनि अतिथिपरिभवितृ शीलं यस्याः तादृशे O slighter of guests

Stanza 1 Construe.—अनन्यमानसा यं विचिन्तयन्ती तपोधनं माम् उपस्थितं न वेत्सि, स बोधितः अपि सन्, प्रमत्तः प्रथमं कृतां कथामिव, त्वां न स्मरिष्यति। (वंशस्थविलं)

यम्—How is it that Durvāsas knows that Śakuntalā is thinking of some man, probably her lover ? The sage, it appears was a shrewd लौकिकज्ञ He knew that a young girl could not be so completely absent-minded except when engrossed in thoughts about her absent lover ' न अन्यस्मिन् मानसं यस्याः whose mind cares not, or is regardless of, anybody else तपोधनम् aggravates the fault The guest was not an ordinary one He was rich in penance. उपस्थितं also has the same effect The worthy guest was not met accidentally on the road He had arrived near (उप) of his own accord (R) The curse was to have the effect of an intoxicating drink on Śakuntalā's lover as far as her remembrance was concerned Not only would he not remember her of himself, but even when reminded by her he would not do so A man who is drunk remembers not what he has said before he took the intoxicating liquid But even when reminded of it by somebody else, he cannot do so त्वाम्—Note that this word does not mean Śakuntalā alone, but by metaphor त्वत्सम्बद्धं सर्वम्

The king must have observed Gautamī well For it was she who had put a stop to his romance with Sakuntalā at the end of the last Act But when Gautamī arrives in his court and speaks to him (Vide p 112 below) Dusyanta does not recognise her He must have forgotten her along with Sakuntalā That is why we have to interpret त्वाम् as stated above

The allotment of speeches following stanza IV 1, differs in different editions A careful examination will show that our arrangement which has been made with due regard for the characters of the two friends so far revealed, but which is found in none of the four representative editions on which our text is based is the best Two points that weighed with us in this arrangement may be noted First, Durvāsas had gone away enraged at what he considered to be a wilful insult offered to him He had to be propitiated and brought back Which of the two friends was more suited for this undertaking ? Surely, a serious character was necessary to deal with a person of the type of Durvāsas A light-hearted girl like Priyamvadā would probably have enraged the sage the more Secondly, one of the friends who remained on the stage stumbled in agitation and allowed all the flowers, collected with such care for divine worship, to fall on the ground Anasūyā, we know, was a cautious girl Such carelessness was in her case impossible Priyamvadā on the other hand was very likely to get unsettled at hearing the fearful curse and stumbling in her case was an easy possibility Our arrangement conforms to these two considerations

IV 1 6—यस्मिन् कस्मिन्नपि is an idiomatic combination of यद् and किम्, and expresses an ordinary person (Compare such combinations as 'येन केन प्रकारेण' and the Marāthī 'कसा तसा पैकी', Durvāsas is a proverbially irritable a sage of Hindu mythology who was the son of Atri and Anasūyā He is represented in the Purāṇas as excessively choleric and inexorably severe Even a small occasion is sufficient to excite his rage Bāṇa refers to him as 'बलिरोपण प्रवृत्ता' in हर्षचरित उच्छ्वास 1, Par 2, q v for an instance of his easy provocation चटुल quick. उत्फुल्ल impetuous दुर्वार difficult to be checked IV 1 10—अर्घोदकम् water for worship 'मूल्ये पूजाविधावर्घः'. For another sense of अर्घ vide p 213 *supra* IV 1 13—आवेगस्खलिताया who stumbled in agitation अग्रहस्त is a peculiar formation which cannot be easily

accounted for by grammar It means हस्ताग्रम् the palm of the hand There is no doubt about it But how is it that अग्र comes at the beginning of the compound? This is answered as follows (i) Take अग्र as an adjective meaning 'ending', then अग्रश्च असौ हस्तश्च the ending hand i e the part of the hand which is at the end i e the end of the hand viz the palm This is open to the following objection In a कर्मधारय compound where the first member is an adjective e g नील च तदुत्पलं च नीलोत्पलम्, नीलत्व is identical with उत्पलत्व i e the quality नील pervades the entire उत्पल But in the present case अग्र and हस्त are not identical, for the relation of अवयव and अवयवी exists between them This may be answered by saying that the two should metaphorically be considered as identical on account of the same relation of अवयव and अवयवी between them This means that हस्त which is an अवयवी, metaphorically stands for a part thereof viz the palm (अवयवी हस्तशब्द लक्षणया हस्तैकदेशे तलरूपे वर्तते) अग्रत्व now becomes identical with हस्तत्व i e तलत्व and the difficulty pointed above is removed Vāmana favours this view in his का सू 5 2 20 हस्ताग्राग्रहस्तयो गुणगुणिनार्भेदाभेदाभ्याम्' In this way are to be accounted for forms like 'अग्रकेसर (Rs 1 14), 'अग्रघोणा' (हर्षचरित उ 3, Par 27) अग्रपाद' (M m 12) etc In the present case Rāghava proposes two more interpretations (ii) Understand अग्रहस्त as an independent word (into the meaning of the component parts of which we are not to look) for the palm of the hand (iii) There is no rule regarding पूर्वनिपात in Prākrta Therefore we should translate 'अग्गहत्यादो' as 'हस्ताग्रात्' This view is unsatisfactory since अग्रहस्त is found used in Sanskrit also On the whole (i) appears preferable For अग्रहस्त vide inter alia 'अनेनास्तुलीयकेनोद्भिन्नकिरणकेसरेण कुसुमित इव ते अग्रहस्त प्रतिभाति' M i 'नवाशोकस्तबकस्य कारणात् मया प्रसारिते अग्रहस्ते' Ibid iv, Ku 5 63 Ku 5 29 The word also occurs in मृच्छकटिक m and रत्नावली m

The stumbling of Priyamvadā serves a dramatic purpose. What is she to do on the stage when Anasūyā goes away to propitiate the sage? She cannot proceed to the hermitage to make ready the arghodaka as one may expect her to do because the audience has to be informed what the result of Anasūyā's meeting with Durvāsas is and for that Priyamvadā's

presence on the stage is necessary. The poet therefore, makes her stumble and keeps her engaged in gathering up the scattered flowers till Anasuyā returns. The stumbling of Priyamvadā and the scattering of flowers may also have been intended as an evil omen suggesting that all is not well with Śakuntalā's सौभाग्य

IV 1 23-प्रथमम् is used as an avyaya or adverb, meaning for the first time दुहितृजनेन प्रथमम् अपराद्धमिति प्रेक्ष्य इत्यर्थः. Or take प्रथमम् as an adjective and supply अपराधम् (= अपराध) or स्खलितम् as the noun for it. प्रथमम् would then mean the first (offence). दुहितृजनस्य is an appeal to Durvāsas' sentiment, Śakuntalā was like a daughter to him. Her fault therefore especially when it was the first and when she did not know the power of his penance, deserves to be forgiven. IV 1 29-भणन् हि disappeared while just saying (thus). This shows he did not desire to discuss the subject any more with her, but wanted to terminate the meeting immediately. IV 1 33 स्मरणीयम् (स्मरति अनेन) a souvenir, a memento. Mark the peculiar use of the locative in तस्मिन् स्वाधीने in that i e when she has that in her possession, she will have the remedy of removing the curse in her power. IV 1 43—इयोरेव सखी—This shows almost a parental affection and concern for Śakuntalā on Anasuyā's part. This is quite in keeping with her character. IV 1 44 45—को सिञ्चति— Anasuyā had already compared Śakuntalā to a Navamālikā flower ('नवमालिकाकुसुमपेलवा त्वम्' I 17 7) She now refers to her merely as 'पर्वतिवल्ली' Priyamvadā is probably reminded of Anasūyā's simile on a previous occasion and speaks of Śakuntalā as the Navamālikā creeper

This Prelude is one of the most important scenes occurring in this play. For, it contains the curse of Durvāsas which forms the pivot on which the whole action of the drama turns. The curse is purely an invention of Kālidāsa and no trace of it is found in the Mahābhārata from which Kālidāsa has drawn his plot. We learn from this Viṣkambhaka that the Gandharva marriage between Duṣyanta and Śakuntalā was duly celebrated is expected from the incidents that occurred in Act III. Duṣyanta was given leave to return to the capital by the ascetics, whose sacrificial session was over. When the king started, he gave to Śakuntalā his signet ring as a souvenir and told her that

within three days he would send a messenger to take her away (vide Act iv 12) This ring which thus came into Sakuntalā's possession, plays an important part in the play and is exactly the abhijñāna that figures in the title of this drama That the ring is to Sakuntalā a much-prized treasure not only because it is a gift to her from her husband, but from quite another point of view, is clearly brought home to us even at this stage.

The almost parental solicitude with which the girls decide to keep Sakuntalā in ignorance of the curse looks so natural in view of their sincere regard for her happiness and their consequent desire to avoid causing her unnecessary pain, that its dramatic significance is almost lost sight of Much of the charm of Śakuntalā's character her nobility of heart and purity of life, her chastity and her devotion to Dusyanta even after the incidents in Act v would have been lost, if she had known that her rejection proceeded from the effect of the curse The poet, therefore has taken advantage of her friends' anxiety for her happiness to avoid this possibility and made her absent-minded, when the curse was actually pronounced And both these devices are so natural

One question which strikes us in this connection is Why was it that the two girls did not inform father Kāśyapa of the curse especially when they saw him sending Śakuntalā to Hastinapura? They should have known that Duṣyanta would not remember her They probably relied too much on the ring with which, they thought, Śakuntalā would be able to remove the king's doubts if occasion arose But our point is why, with all their solicitude for Sakuntalā's happiness, should they be instrumental in putting her in the ridiculous position of being obliged to remind Duṣyanta of his affection for her when they knew for certain or ought to have known that the king could have no remembrance of Sakuntalā? The easiest way of avoiding such a situation was to send the ring to Duṣyanta even before Kāśyapa arrived. Why did the fore-seeing Anasūyā not do it? We would presently find her calling the king ignoble and complaining that no letter had been received from him during that long period But why should she expect any letter at all? She knew there was the curse, which must have made Duṣyanta forget everything about Śakuntalā It is true that if the ring had thus been sent to the

king, the drama would have come to an end with Act IV. But that is no answer to the above question.

The truth appears to be that these young girls in the innocence of their heart could not fully realise the significance of Durvāsas's curse, though they knew of it. That was why day after day they were expecting a letter from the capital, though no such thing was ever likely to be. Not that they doubted the efficacy of the curse. But their young imagination could not picture to them the sight of Sakuntalā standing in Duṣyanta's court and forced to prove her virtue. The ring was in Sakuntalā's possession and with its help they hoped that everything would be all right. To be aware of calamity and yet to be unable to realise the full significance thereof—such apparently contradictory things do occur in the domain of love, especially when the calamity refers to a loved person. And this was what happened in the case of Anasūyā and Priyamvadā too, we think.

THE MAIN SCENE

[A few months have elapsed since the occurrence of the incidents described in the last Viṣkambhaka. Sakuntalā is *enceinte* and signs of pregnancy are clearly visible on her body. No letter is received from Hastināpura and Anasūyā grows extremely anxious. She once suspects the king's perfidy, but then remembers it must be the curse that is working mischief. In the meanwhile Kāśyapa returns from his long journey to Somatīrtha and Anasūyā has no heart to inform him of what has happened in his absence. She is, however, saved from this difficulty by an incorporeal voice that acquaints Kāśyapa with the marriage of Duṣyanta and Sakuntalā when he enters the fire-chamber. The sage is glad and congratulates Sakuntalā on her choice, for no better husband than Duṣyanta can have been found. He then decides to send Sakuntalā to her husband that very day.

Preparations are then made for Sakuntalā's departure. Her friends decorate her with the ornaments obtained from trees, that have yielded them up out of affection for her. Kāśyapa, who has had his bath, waits to see her off before beginning the practice of his daily penance. Sārṅgarava and

Śāradvata two trusted pupils of Kāśyapa and Gautamī accompany Śakuntalā A most pathetic scene of leave-taking is witnessed Not only the two friends, who have been Śakuntalā's constant companions but also the great sage Kāśyapa and even the animals, birds and trees in the penance-grove are touched at the departure of their beloved relative. When about to separate, the friends advise Śakuntalā to show the ring to the king, if he prove slow at recognising her This makes the heart of Śakuntalā quake but she scarcely realises the fate in store for her. The departure of the party leaves Kāśyapa and the two girls in sorrow, but the sage feels in a way greatly relieved by sending his daughter to her husband which to him is tantamount to returning a valued deposit to its owner]

IV 1 49—प्रवासात् = प्रवासं कृत्वा, according to the Vārtika ल्यब्लोपे कर्मण्यधिकरणे च' (प्रासादात् प्रेक्षते । आसनात् प्रेक्षते । प्रासादमारुह्य आसने उपविश्य प्रेक्षते इत्यर्थः । सि कौ), which means that when the sense of an absolutive is suppressed in a sentence the object of the absolutive, or the place where the action takes place is put in the ablative case Or प्रवसति अस्मिन् इति प्रवासः परदेशः तस्मात् प्रकाशम् open air, open space IV 1 51—हन्त shows surprise mingled with regret He did not expect that it was dawn He was sorry he had slept so long

How was it that such a great sage as Kāśyapa who must have been scrupulously devoted to his karma and penance, passed his time in bed till it was morning ? Such as objection is by some raised against this passage To this it may be said that the objection proceeds from ignorance of human nature Kāśyapa had returned (probably the previous day) from a long journey Journeys in ancient India were not the easy business they are in these days of railways and motors It was, therefore, perfectly human if Kāśyapa slept on longer than usual on this occasion It is the common experience of even modern times that when one returns from a long journey, one always sleeps longer than one ordinarily does And we believe the poet shows himself to be a close student of human nature when he depicts that even the great Kāśyapa is no exception to the rule Otherwise the same objection may easily be stretched in other directions Why was the great Kāśyapa moved almost to tears, like an ordinary father of the world, at the departure

of his daughter? Why did he not, after his bath, at once proceed to his Sandhya etc? Why did he postpone his तपोनुष्ठान till he saw his daughter off? The truth is that these apparent delerictions of duty are really no drawbacks in those respective persons They only serve to show the human element in their character and that is exactly what counts most in a drama

Stanza 2 Constru —एकत औषधीना पतिरस्तशिखर याति । एकत अविष्कृतारुणपुर सर अर्क (उदेति) । तेजोद्वयस्य युगपद्व्यसनोदयाभ्या लोक आत्मदशान्तरेषु नियम्यत इव (इत्यन्वय)

It appears it was the 15th of the lunar month on that day The pupil, therefore, could observe on one side the moon going down and on another the sun rising This simultaneous fall and rise (युगपद्व्यसनोदयौ) of two luminaries (तेजोद्वय) seemed to him to be a lesson to the world as regards the various changes of its condition The lesson was that while one falls, another rises This is the usual way of the world 'कस्यात् परिवर्तन्त दुखानि च सुखानि च' 'कस्यात्यन्त सुखमुपनत दुखमेकान्ततो वा। नीचैर्गच्छत्युपरि च दशाचक्रनेमिक्रमेण॥ Me 14, 'द्वन्द्वानि सर्वस्य यत प्रसक्तान्यलाभलाभप्रभृतीनि लोके। अतोऽपि नैकान्तसुखोऽस्ति कश्चिन्नैकान्ततो दुखित पुरुष पृथिव्याम् ॥' बुद्धचरितम् 11 43 The phenomenon of two luminaries simultaneously gaining lustre and losing it had already struck the fancy of Kālidasa though in different connection Vide R 11 82 The moon is called औषधीना पति or 'the lord of herbs or plants, because she is supposed to exercise influence over their growth Read 'गामाविश्य च भूतानि धारयाम्यहमोजसा। पुष्णामि चौषधी सर्वा सोमो भूत्वा रसात्मक ॥' भगवद्गीता 15 13 Modern science has proved this supposition to be correct Another and the more correct view is that this epithet properly belongs to the famous Vedic plant Soma which was so called owing to its great importance in sacrificial rites When, however, Soma came to signify the moon ओषधीश also became the moon s epithet Raghava finds the following significance in this epithet 'अरिदुमहत्त्वणां विपन्निमहत्त्व वेना दाका आपधयस्तासा पतिरस्तशिखर यातातमयमभिप्रोनविनुमनप्यदव्यापन्न ।' अस्त is the name for the mountain in the west, behind which the sun and the moon are supposed to set as उदय is the name of that over which they are supposed to rise These are also often referred to as अस्ताचल and उदयाचल अविष्कृत अरुण पुरसर येन who has manifested Aruna as his fore runner or herald Supply

उदेति, प्रादुर्भवति or merely वर्तते as the verb for अर्क the sun For a similar idea compare 'अरुण इवपुर सरो रवि पवन इवातिजवो जलागमम्। शुभमशुभमथापि वा नृणां कथयति पूर्वनिदर्शनोदय ॥' हर्षचरित्र उ 4 अरुण is the son of Vinatā and Kaśyapa, being the elder brother of Garuḍa. Vinatā prematurely hatched the egg and her child was born without thighs and hence Aruṇa is called anūru, thighless or vipāda, footless The Mahābhārata gives two accounts as to how he came to be the charioteer of the sun One account says that as soon as he was born, his great lustre attracted the attention of the sun who being pleased, made him his charioteer Vide आदिपर्व 16 'तत पुत्रार्थिनी देवी व्रीडिता च तपस्विनी ॥ १६ अण्ड बिभेद विनता तत्र पुत्रमपश्यत । पूर्वार्धकायसम्पन्नमितरेणाप्रकाशता ॥ 17.. उद्यन्तम सहस्रांशुर्दृष्ट्वा तमरुण प्रभु । स्वतेजसा प्रज्वलन्तमात्मन. समतेजसम् । सारथ्ये कल्पयामास प्रीयमाणस्तमोनुद. ॥ 24' Another account says that the sun who had brought upon him the enmity of Rāhu by exposing him at the time the nectar churned out of the ocean was being served to the gods, once became enraged at them when he saw that none of them came to his help when he was being swallowed by Rāhu now and then. He, therefore thought of burning the whole world as a kind of revenge on the ungrateful gods, and the sages thereupon waited upon Brahmā who told them that Aruṇa would sit on the chariot of the sun in his front, diminish his lustre and thus prevent him from burning the world From that time Aruṇa takes his seat on the sun's chariot as a safeguard of the world against his excessive heat Vide आदिपर्व 21 'एष लोकविनाशाय रविरभ्युत्थितो ध्रुवम् । दृष्यन्नेव हि लोकान् स भस्मराशीकरिष्यति ॥ 15 तस्य प्रतिविधानं च विहितं पूर्वमेव हि । कश्यपस्य सुतो धीमानरुणेत्यभिविश्रुत ॥ 16 महाकायो महातेजा स स्थास्यति पुरो रवे । करिष्यति च सारथ्यं तेजश्चास्य हरिष्यति ॥17 लोकानां स्वस्ति चैव स्यादृषीणां च दिवौकसाम्। तत पितामहाज्ञात सर्वं चक्रे तदारुण 18' Williams thinks that Aruṇa's imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, in the blaze of the coming day For the general idea in the stanza compare आर्यचारुदत्त,गगनतले प्रतिवसन्तौ चन्द्रसूर्यावपि विपत्ति लभेते,किं पुनर्जना मरणभीरुका मानवा वा। लोके कोऽप्युत्थाय पतति कोऽपि पतितोऽप्युत्तिष्ठते ॥ Mk. x, 'कुमुदवनमपश्रि श्रीमदम्भोजषण्ड त्यजति मदमुलूक प्रीतिमांश्चक्रवाक । उदयमहिमरश्मिर्याति शीतांशुरस्तं हतविधिलसितानां ही विचित्रो विपाक ॥' Si. 11 14.

Stanza 3 Construe —शशिनि अन्तर्हित (सति) मैव कुमुद्वती संस्मरणीय-शोभा (सती) मे दृष्टिं न नन्दयति । नूनमबलाजनस्य इष्टप्रवासजनितानि दुःखानि अतिमात्रसुदुःसहानि (सन्ति) । (वसन्ततिलका)

As the moon was going down the lotus plant began to lose its previous beauty and no longer gladdened the pupil's eye. The fact therefore naturally occurred to him that in the case of women the pangs caused by the journey of their loved relatives are indeed extremely hard to bear. The stanza further suggests the departure of Dusyanta and the consequent अतिमात्रसुदुःसह sorrow of Sakuntala. The following are compared कुमुद्वती–अबला–शकुन्तला, शशी–इष्ट–दुष्यन्त अन्तर्धान–प्रवास–राजधानीगमन. It must be remembered that the pupil cannot have meant this suggestion. It only strikes the audience which enjoys it immensely. The stanza therefore is an excellent example of what in English is called dramatic irony.

The objection that this stanza is an interpolation because it is not possible for the pupil to entertain that suggestion as he does not know anything of the love affair between Dusyanta and Sakuntala proceeds from want of proper appreciation. Nobody says the pupil means that suggestion. He only makes it unconsciously and therein lie the beauty of the passage and the skill of the poet. But how could the pupil refer to the moon as अन्तर्हित when only a moment before he had said 'अस्तशिखरं याति'? This is answered by saying that अन्तर्हित does not mean the moon had already disappeared but that it was about to set. Such kind of आदिकर्मणि क्त is used by Kalidasa scores of time. The third objection against the stanza that is अतिमात्रसुदुःसहानि is unnecessarily clumsy. दुःसहानि–सुदुःसहानि–अतिमात्रसुदुःसहानि does not surely reveal a good poet. We admit this objection has great force. But it must be remembered that it is based on the idea that because a certain expression is not neat and polished *therefore* it cannot be Kalidasa's. Such line of argument is often misleading as it is more or less subjective. There is no doubt that अतिमात्रसुदुःसहानि is clumsy and unnecessarily brings in one superfluous word. अतिमात्रदुःसहानि or सुदुःसहानि would have been quite legitimate. But clumsy expressions are not quite uncommon in Kalidasa. This we have noted before. Besides 'अतिमात्र' appears to be a favourite word with Kalidasa, like for example the word पेलव. Vide अतिमात्रलोहिततलौ' I 29 a,

तन्मात्रिमात्रमुत्कण्ठस्य ' IV 20 7, 8; अतिमात्रकर्षिताम् ' Ku 5 48' अतिमात्रभास्वरत्वम् ' M I 13 मृदु सह also occurs elsewhere (R. 4 15) Kālidāsa's crime lies in bringing these two together but it is not quite unpardonable and need not be detrimental to his authorship of the stanza Some again think there is no poetry in 'दुःखानि नूनं दुःसहानि ' It must here be remembered that in order to see whether a particular stanza is poetical or not, it is useless to select a few detached words and then proclaim that they are unpoetical By this method any the most poetical stanza could be shown to be void of poetry Though 'दुःखानि नूनं दुःसहानि' may not be poetical ' अवज्ञाजनन्य इष्टप्रवासजनितानि दुःखानि नूनं etc ' is highly poetical

Besides these two stanzas some editors read two more which are given in our foot-note Translate कर्कन्धूना etc 'The early dawn impurples the dew (तुहिन) on the jujube trees (कर्कन्धूनां—बदरीवृक्षाणाम्), the peacock whose sleep is over leaves the darbha thatch of the cottage (उटजपटलम्) and here the antelope just risen up from the border of the altar, scratched by his hoofs, afterwards raises himself high stretching his limbs (स्वाङ्गमायच्छमान मन् पश्चात् स्वाङ्गप्रसारणानन्तरम् उच्चैः भवति शरीरेण उन्नतो भवति)' This stanza is a good example of स्वभावोक्ति

Translate पादन्यास etc 'Here this moon, by whom dispersing darkness the central abode of Viṣṇu was reached after planting his foot on the head of Sumeru the Lord of mountains, falls from the sky with a few of his left The highest ascent of even the great terminates (निष्ठा end termination) in a deep (अप) descent ' The stanza is a good example of अर्थान्तरन्यास and finds its parallel in 'मतिं मौन्स्त्रावाणा पतनमनुकूल कल्पयति ' मुद्राराक्षस 1 12.

It may be noted that these two stanzas together point to the same time of the day For in the first we have अप्रसन्ध्या which is equal to 'बालिकुल क ' and in the other the description of the moon setting. This means the time is the early morning of the day following the full moon

IV 3 1—अपटीक्षेपेण with a toss of the curtain 'अपटी काण्डपटीका प्रतिसीरा जवनिका तिरस्करिणी ' हलायुध पटीक्षेपेण or पटाक्षेपेण means the same thing, as पटी and पट signify the same as अपटी. A rule of dramaturgy says that no character should enter on or

quit the stage unless some suggestion of it is conveyed to the audience 'नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा।' When, therefore, the poet finds it impossible to convey such previous suggestion, he generally makes the character enter with a toss of the curtain In such cases the character generally is in a state of excitement and finds it necessary to make a sudden entrance Anasūyā entrance by apaṭikṣepa serves the dramatic purpose of doing—away with the possibility of another viṣkambhaka for the character of the pupil iv 3 2-5–यद्यपि–There is a bewildering variety of readings in this passage Our reading would appear to be the best Anasūyā is wondering why no news has been received from the king She suspects his perfidy But people may say she does not know anything of love affairs (एतत्), as she is averse to objects of enjoyments (विषयपराङ्मुख) and has therefore no right of pronouncing judgment on the king's action She admits this may (नाम संभावनीयम्) be true, but in view of the facts of the case it appears to her there is no doubt the king has acted ignobly (अनार्यम्) towards Sakuntalā एतत् stands in a general way for love affairs (प्रेमवृत्तम्) or the conduct of lovers (प्रेमिजनाचरणम्) iv 3 14—कामः इदानीम्–'Love is often represented as taking a devilish kind of pleasure in working mischief in his domain by misleading young men and women Compare V ii 11 Anasūyā takes this particular view of cupid's activities, because she is now in a petulant mood at not having heard anything from the king so far For a similar remark, also arising out of petulance read 'सकाम इदानीमार्ययौगन्धरायणो भवतु' स्वप्नवासवदत्त i 12 44 अनृतसन्धे one who is false to his promise iv 3 15—शुद्धहृदया–This explains why Sakuntalā was easily led away by the perfidious king Note the changes of construction सखी पदं कृतवती Active य सखीं or सख्या पदं कारितवान्' Causal (according to 'हृक्रोरन्यतरस्याम्' पा. 1 4 23) येन सखी पदं कारिता Passive causal Compare for similar expression 'धर्मेणापि पदं शर्वे पार्वतीं प्रति कारिते। पूर्वापराधभीतस्य कामस्योच्छ्वसितं मनः' कुमारसम्भव 6 14 The wonder is how all this while she forgot the curse If she had not done that, there would have been no occasion for this vituperation against the king We have offered our tentative explanation above iv 3 16—एतावत् कालस्य shows that a pretty long time has elapsed a few months at least, enough to make Sakuntalā

अभिव्यक्तमत्त्वलक्षणा IV 3 17—दुष्विनीतो—The question is why, with all her parental solicitude for Śakuntalā's happiness and her cautious foresight, did Anasūyā not send the ring to the king long ago? She attempts a justification of this in the following sentence, but that does not look quite satisfactory. दुःखशीले This may be explained in three ways (i) Inured to hardships It is no use asking these people who are already suffering so much to take the additional trouble of going to the capital. (ii) Being habituated to a hard life they are likely to be bad-tempered and hence cannot be easily persuaded to go (iii) Being unaccustomed to love-affairs, engrossed as they are in their rigorous fasts etc., they are not likely to be fit messengers of love IV 3 18—सखीगामी दोष —The fault, belonging to गामी = सबद्दा) Sakuntalā, on account of which Anasūyā though determined to do so (व्यवसितापि = कृतनिश्चयापि) was unable to report Sakuntalā's marriage and her consequent pregnancy to Father Kāśyapa, was her rashness in contracting a Gāndharva marriage with Dusyanta in his absence and without his consent We have already seen that Sakuntalā had actually entertained fear (III 21 4) regarding Kāśyapa and it was with some effort that Dusyanta could persuade her to give her consent to his proposal though Anasūyā had felt sure that Kāśyapa would approve of Sakuntalā's action as her choice had been proper (IV. 0 15-21) when the time actually arrived to report the marriage and the consequent pregnancy to him, her courage failed her And this was quite natural It often happens that we form a determination to do a thing, but when the occasion for doing it actually arises, we lose heart And that was exactly what happened in the case of Anasūyā We can easily imagine what dread responsibility Anasūyā must have felt in order to report to Kāśyapa Sakuntalā's Dusyanta-parinaya and āpanna-sattvatva She was evidently relieved (IV 4 2, 3) when she knew that the facts had been conveyed to Kāśyapa by an incorporeal voice It should be noted that Anasūyā wanted to inform Kāśyapa of the marriage and also of the curse in order that he might send the ring to Dusyanta But when she learnt that Sakuntalā herself was being sent to the king's capital, she must have given up the idea of informing Kāśyapa

of the curse and remained content with only dropping a hint to Sakuntala IV 3 19—सत्वमापन्ना आपन्नसत्वा according to प्राप्तापन्न च द्वितीयया पा 2 2 4 (प्रथ द्वितीयाश्रितेति समास । प्राप्ता जीविका प्राप्तजीविक । जीविकाप्राप्त । आपन्नजीविक । जीविकापन्न । सि कौ) IV 3 22—कौतुकम the customary auspicious ceremony कौतुक नमणीच्छायामुत्सवे कुतुक मुदि । पारम्पर्यागतारव्यानम ... Priyamvada s welcome announcement that the marriage of Sakuntala with Dusyanta had been suggested to Kasyapa by an incorporeal voice in the fire chamber relieved Anasuya of her anxiety But even then why did she not inform the sage of the curse ? She should have known that Sakuntala was sure to be forgotten The answer to this objection is She knew Sakuntala possessed the ring and that when it would be shown to Dusyanta everything would be all right Why should she then incur the possibility of Kasyapa s anger towards Sakuntalā by informing him of the curse which necessarily implied information regarding her dereliction of duty She therefore lay content with merely telling Sakuntala in a gentle way so as not to frighten her unnecessarily that she should present the ring to Dusyanta if occasion arose It would thus be seen that in all her actions she was actuated by a desire to administer to Sakuntala s happiness and to avoid causing her unnecessary uneasiness She could not of course take into consideration the possibility of the ring being lost on the way and therefore could not in any way be held responsible for Sakuntala s rejection IV 8 26—सुखशयित पृच्छति असौ सुखशयितपृच्छिका who inquires after comfortable sleep i e whether it had been enjoyed the previous night नूनम आकुलिता (obscured bedimmed) दृष्टिरस्य—Note that this simile looks so appropriate in the mouth of one who was constantly accustomed to offer libations into the fire It is however sometimes objected to on the ground that Kasyapa cannot properly stand for yajamāna who though धूमा दृष्टि throws the offering actually in the fire for it is argued that while the sacrificer is an active agent of आहुतिपतन Kasyapa played no active part in the bestowal of Sakuntala on Dusyanta Therefore the two cannot be equated The answer to this is that पतिता shows that the आहुति is acting on its own It is not क्षिप्ता or पातिता धूमाकुलितदृष्टित्वम् represent Kasyapa's ignorance of what was

taking place in the hermitage in his absence. The genitive यजमानस्य is only possessive genitive. It shows that the आहुति belonged to the यजमान. It is not कर्तरि षष्ठी. Note that the sentence is really an example of the figure अतिशयोक्ति, and not of simile or उपमा. सुशिष्य—The ancients were very careful in imparting their knowledge to proper students. For the qualifications of these vide यास्क निरुक्त 2 3 4 11 मनु 2 114-115 also अनर्घराघव ii 10. उत्तरराम ii 4 the common property in this simile, which is also equally appropriate in the Kulapati's mouth, is अशोचनीयत्व. It must not be extended to परिदत्ता, because Kāśyapa had not bestowed his daughter on Duṣyanta. संस्कृतमाश्रित्य—Characters usually speaking Prākṛta may make use of Sanskrit and vice versa, for some definite purpose. That is a rule of dramaturgy 'कार्यतश्चोत्तमादीनां कार्यो भाषाविपर्ययः' S D. 6 168. The purpose in the present case is to quote exactly the incorporeal voice.

Stanza 4 Construe—[हे] ब्रह्मन् तनयां भुवः भूतये दुष्यन्तेनाहितं तेजो दधानां, शमीमिव अग्निगर्भाम् अवेहि । (अनुष्टुभ्)

भुवः भूतये shows that Śakuntalā would have a son and that he would be a universal monarch. What is meant to be conveyed to Kāśyapa in this stanza is that Śakuntalā has conceived from Duṣyanta. Therefore तेजो दधाना must be understood to be a predicative adjective. अग्निगर्भा शमीम् For similar idea compare 'निधानगर्भामिव सागराम्बरां शमीमिवाभ्यन्तरलीनपावकाम् । नदीमिवान्तःसलिलां सरस्वतीं नृपः ससत्त्वा महिषीममन्यत ॥' R 3 9. The reference is to the story of Fire, who, being impregnated with the *tejas* of Śiva that had fallen on the ground and went up to Agni, because he himself was tejas, had disappeared in the waters in order to allay the terrible heat that was caused to him owing to the presence of Śiva's lustre in him. The gods instituted a search for him in the three worlds but in vain. At last a frog, much heated by the presence of Fire in the waters, betrayed him to the gods, for which act of treachery he was cursed by Fire to loose the sense of taste. Agni then quickly betook himself to the Aśvattha tree, where too his presence was made known to the gods by an elephant, who was consequently cursed to have his tongue turned back by Fire. Agni then entered the Śamī tree, where again he was revealed by a parrot who thereupon lost his power of speech. The gods thus found him

in the Sami tree which they rendered sacred and assigned to Agni as a permanent abode Read म भा अनुशासनपर्व 131 'अश्वत्थान्निसृतश्चाग्निः शमीगर्भमुपाविशत ॥ 39 शुकेन ग्यापितो विप्र तं देवा समुपाद्रवन् । शशाप शुकमग्निस्तु वाग्विहीनो भविष्यसि ॥ 40 तं शमीगर्भे वह्निमालक्ष्य देवता ॥ 43 तदेवायतनं चक्रुः पुण्यं सर्वक्रियास्वपि । ततः प्रभृति चाप्यग्निः शमीगर्भेषु दृश्यते ॥ 44' The story of the disappearance of Fire and his search by the gods is very old and can be traced to Vedic times It also occurs at another place in the Mbh from which we know that the sage Bhrgu had cursed Fire to become sarvabhaksa or the eater of everything and Fire consequently concealed himself in the Sami tree in dread. The gods, however found him there and brought him back Note शल्यपर्व 48 'भृगोः शापात् भृशं भीतो जातवेदाः प्रतापवान् ॥ 17 शमीगर्भमथासाद्य ननाश भगवांस्ततः । प्रनष्टे तु तदा वह्नौ देवाः सर्वे सवासवाः ॥ 18 अन्वैषन्त तदा नष्टं ज्वलनं भृशदुःखिताः ॥ ततोऽग्निर्तीर्थमासाद्य शमीगर्भस्थमेव हि ॥ 19 ददृशुर्ज्वलनं तत्र वसमानं यथाविधि। 20' Also vide आदिपर्व 6 14 Williams gives a different legend according to which the goddess Pārvati being one day under the influence of strong passion, reposed on a trunk of the Sami tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition It may be remembered that Sami sticks were used to generate fire by rubbing Vide pp 231-232 *supra*

IV 4 3—उत्कण्ठासाधारणम् (i) समानं धारणं व्याप्तिः यस्य। उत्कण्ठया साधारणं co extensive with regret This means regret is equally powerful (ii) धारणम्—अधिकरणम् having the same abode with anxiety i e mixed with it This means anxiety is not so predominent IV 4 5—तपस्विनी poor, pitiable (Marāthī बिचारी, बापडी). 'तपस्वी चानुकम्प्यार्हः' अमर Priyamvadā refers to Sakuntalā in this way because of the curse तपस्वी or तपस्विनी comes to have the sense of pitiable, probably because the rigorous life of an ascetic appears to be such to a city-bred man living in the midst of all comforts and conveniences IV 4 11—नारिकेरसमुद्गके in the basket or small box of co-coanut कालस्य अन्तर (interval) तस्य क्षमा capable of lasting (fresh for) the intervening (period of) time Note the foresight of Anasūyā She knew Sakuntalā would soon be sent to her husband's house and had, therefore, kept in a safe place a Bakula garland (केसरमालिका), which, she felt sure, would last a lapse of time and which she now asked

Priyaṃvadā to take in her hand in order to serve as an auspicious decoration for their friend IV 4 12—गोरोचना is a bright yellow pigment prepared from the urine or bile of a cow, or found in the head of a cow It is used as a medicine and to ward off evil spirits and the evil eye IV 4 13—समालभ्यते अलंक्रियते भूष्यते एभि इति समालम्भनानि अलंकरणानि इत्यर्थ । मङ्गलार्थं समालम्भनानि auspicious decorations. समालम्भनम् also means unguent but that sense is not relevant here IV 4 16—शार्ङ्गरवेण मिश्रा mixed or associated with Śārṅgarava i e S and others Or शार्ङ्गरव मिश्र पूज्य प्रधान (leader) येषां ते headed by S IV 4 18—हस्तिनापुरगामिण—Note the anachronism here The city Hastināpura (the Mbh calls it Hāstinapura) received its name, according to the Mbh from King Hastin, who was the great grandson of Bharata, son of Śakuntalā (भरत —सुमन्यु—सुहोत्र—हस्ती) It was in fact Hasti who founded this city on the western bank of the Ganges 'सुहोत्र खलु इक्ष्वाकुकन्यामुपयेमे सुवर्णा नाम तस्यामस्य जज्ञे हस्ती । य इदं हास्तिनपुरं स्थापयामास । एतदस्य हास्तिनपुरत्वम्' आदिपर्व 95 37 Williams says Hastināpura was the ancient Delhi, but that is not correct Ancient Delhi was called Indraprastha The reading हस्तिनापुरगामिन found in almost all printed texts is incorrect, as 'कुमति च' पा 8 4 13 (कवर्गवत्युत्तरपदे प्रागवत् i e नस्य ण । हरिकामिणौ । हरिकामाणि । हरिकामेण) causes the change of न to ण Pāṇini's 'प्रष्ठोऽग्रगामिनि' can be accounted for as 'निपातनात् साधु' For that it is not necessary to include गामिन् in the क्षुभ्नादिगण, as it is not specifically mentioned therein IV 4. 19 शब्दाय्यन्ते is 3rd plu passive present of शब्दाययति-ते also (शब्दापयति-ते), which is causal from शब्दायते and means literally are made to produce noise i e when they are called, they produce some noise i. e utter words in reply Thus the causal शब्दाययति-ते comes to mean to call, are made to produce noise i e they are called and they respond शब्दायते is a denominative from शब्द in the sense of 'to create noise' formed according to 'शब्दवैरकलहाभ्रकण्वमेघेभ्य करणे' पा 3 1 17 (एभ्य कर्मणि करोत्यर्थे क्यङ् स्यात् । शब्द करोति शब्दायते । सि कौ) IV 4 24—शिखामज्जिता bathed overhead शिखाया मज्जिता मज्जन स्नान कारिता । अथवा मज्जित मज्ज शिखाया मज्ज the immersion of the hair स सञ्जात यस्या It will be remembered that Hindu ladies bathe overhead only on auspicious occasions Williams' 'शिखामार्जिता' means 'with the hair combed and cleaned' and is not

good For cleaning and combing of the hair are a usual affair but शिखामज्जिना becomes a characteristic adjective on the present occasion प्रतिष्ठिता नीवारा हस्तेषु यासा having wild rice placed in their hands It will be noticed that प्रतिष्ठित is superfluous नीवारहस्ताभि would have served the purpose Williams translates प्रतिष्ठित by consecrated But this sense is unwarranted and seems to have been resorted to somehow to account for the use of the word The नीवारा grains represent the modern aksatas which are thrown on the head in conferring blessings IV 4 25—स्वस्ति इति वाचनं स्वस्तिवाचनम् reading uttering or pronouncing a benediction स्वस्तिवाचनं विद्यते यासा ताभि । स्वस्तिवाचन + इन (इक्) those that pronounce benedictions Other ways of explaining this compound are स्वस्तिवाचनाय स्थिताभि suitable or fit to pronounce blessings स्वस्तिवाचने नियुक्ता ताभि authorised to pronounce etc IV 4 29 महादेवी the great or chief queen Sakuntala really had no claim for this title But if the king conferred it on her it would surely show his high regard (बहुमान (R) देवी also had a technical sense Note देवीकृताभिषेकायामितरासु च भट्टिनी । अमर IV 4 37—गतमोक्षम—गीतमी वशयित्वा मोक्षम is what is called a णमुल or gerund in अम् A noun in the accusative may be compounded with a gerund in अम when haste (परीप्सा) is implied according to द्वितीयाया च पा 3 4 53 (परीप्सायामित्येव । यष्टिग्राह = यष्टिं गृहीत्वा सम्पत्ति । लोष्ठग्राहम्) The clause about परीप्सा is considered to be प्रायिक or only generally true i e the implication of haste is not in every case necessary e g the present गौतमीवनम IV 4 33—सुखमज्जनम a happy bath Note that सुख is used proleptically The idea is may the auspicious bath which you have just taken be happy to you i e lead you to happiness सुखमज्जनम also suggests a plunge or immersion in happiness IV 4 40—दुरमिदानीम्—This is a very pathetic sentence The tears that Sakuntala sheds after this are quite natural IV 4 42 उचित रोदितुम्—Such construction has been noted before IV 4 45—आभरणोचित—This compliment to Sakuntala s beauty is appropriate in Priyamvada s mouth विप्रक्रियते is marred The reading विप्रकार्यते is to be accounted for by understanding स्वार्थे णिच IV 4 50—मानसी सिद्धि mental creation Gautami asked whether Kasyapa had created those *ornaments mentally by the power of his penance* IV 4 51, 52—वनस्पतिभ्य from lordly trees वनस्य पति वनस्पति, स being

inserted according to 'पारस्करप्रभृतीनि च संज्ञायाम्' पा 6 1 157 (एतानि च समुदायानि निपात्यन्ते । नाम्नि पारस्कर । किष्किन्धा वनस्पति ।)

Stanza 5 Construe —केनचित् तरुणा माङ्गल्यम् इन्दुपाण्डु क्षौममाविष्कृतम् । केनचित् चरणोपभोगसुलभ लाक्षारस निष्ठ्यूत । अन्येभ्य आपर्वभागोत्थितै किसलयोद्भेदप्रतिद्वन्द्विभि वनदेवताकरतलै आभरणानि न दत्तानि । (शार्दूलविक्रीडित)

माङ्गल्यम् auspicious This is explained in three ways (i) मङ्गलम् auspicious मङ्गलमेव माङ्गल्यम् like, चतुर्वर्णमेव चातुर्वर्ण्यम् (ii) मङ्गलमेव माङ्गलम् (a blessing), like प्रज्ञ एव प्राज्ञ माङ्गले साधु माङ्गल्यम् good for blessing i e promoting it, auspicious (iii) मङ्गले साधु मङ्गल्यम् । मङ्गल्यमेव माङ्गल्यम् स्वार्थे अण् क्षुमाया (a kind of flax) विकार क्षौम कौशेय दुकूलमित्यर्थ a silken garment चरणोपभोग- the enjoyment by i e the use of the feet सुलभ easy to obtain, hence, that which can be easily used, hence, fit, suitable Note that in the final meaning the sense of लभ् is completely lost The reading चरणोपरागसुभग means excellent for colouring or dying the feet with लाक्षारस lac juice This was a kind of red dye, largely used by women as an article of decoration especially for painting their feet and lips It is said to be obtained from the cochineal insect and from the resin of a particualer tree निष्ठ्यूत (p p p from ष्ठिव् ष्ठीवति, ष्ठीव्यति to spit) lit spit out, then secondarily, exuded पर्वणो भाग पर्वभाग तत्पर्यन्तम् आपर्वभागम् up to the region of the joint (which in the present case was the wrist), आपर्वभागम् उत्थितै protruded as far as the wrist The sylvan deities had stretched out their hands as far as the wrist in order to present the ornaments to the ascetic boys The palms of their hands being extremely red rivalled with (प्रतिद्वन्द्विन्) the delicate sprouts (किसलय —यम्) of trees For the redness of the kisalayas vide *supra* i 21 Note that किसलयोद्भेद = उद्भेद्युतानि or उद्भिन्नानि किसलयानि, according to a Sanskritism already noted For a similar expression note 'घ्राणकान्तमधुगन्धकर्षिणी पानभूमिरचना प्रियासख । अभ्यपद्यत स वासितासख पुष्पिता कमलिनीरिव द्विप' R 19 11, where पानभूमिरचना रचिता पानभूमय The reading तत्किसलयो॰ unnecessarily brings in तत् and has, therefore, to be rejected

The passage iv 4 46 to iv 5 records a supernatural occurrence viz the giving of the articles of dress and toilet by trees for the use of Sakuntalā The poet had two objects in introducing

this supernatural element The first was a practical one from the point of view of dramatic representation It was not proper to send Śakuntalā to the royal court dressed in barks This 'service of trees' (IV 5 6) enables her to have proper dress and ornaments Secondly, the supernatural element serves to exalt the spiritual eminence of Kāśyapa This is further useful to show that even such a spiritually exalted sage is so much moved at the impending departure of his daughter

IV 5 2—अभ्युपपत्ति favour or condescension (of the trees in yielding up those ornaments) Note that नारद refers to this अभ्युपपत्ति as वनस्पतिसेवा This shows the attitude of the two towards the phenomenon While Priyamvadā thought it a favour, Nārada looked upon it as service to Kāśyapa, for he was fully aware of the sage's great prowess which could easily demand such service from the trees IV 5 6—अभिषेकाय अवतीर्णाय who has descended (to the river) for his bath Many editions have 'अभिषेकोत्तीर्णाय', evidently because shortly afterwords स्नानोत्तीर्ण Kāśyapa makes his appearance But that reading should be rejected The two pupils were out for bringing these ornaments from the trees They therefore, could not have known whether Kāśyapa was स्नानोत्तीर्ण or not It appears they had been ordered to bring flowers from trees while the sage was going down for his ablution and during the time the pupils took to bring those ornaments Kāśyapa finished his bath and came up The pupils therefore rightly refer to him as अभिषेकावतीर्ण IV 5 10—अनुपभुक्तभूषण (न उपभुक्तानि उपयुक्तानि भूषणानि येन सः) one who has not used ornaments Such use of उपभोग occurs above in चरणोपभोग चित्रकर्मपरिचयेन by our acquaintance with the art of painting Note the girls have had a liberal education They know the art of painting चित्रकर्मपरिचयेन is also explained as 'by our acquaintance with paintings or pictures ' This is not good The word कर्म becomes superfluous in this case

Stanza 6 Construe—शकुन्तला अद्य यास्यति इति हृदयम् उत्कण्ठया संस्पृष्टम्, कण्ठः स्तम्भितबाष्पवृत्तिकलुषः, दर्शनं चिन्ताजडम्। अहो अरण्यौकसः मम तावत् स्नेहात् ईदृशम् वैक्लव्यम्, गृहिणः नवैः तनयाविश्लेषदुःखैः कथं नु पीड्यन्ते। (शार्दूलविक्रीडित)

This is one of the most beautiful stanzas in this Act and for-

the matter of that in the whole play. The sentiments expressed therein are so common that the stanza possesses universal appeal The parting with one's daughter whom one has brought up with such care and on whom one has lavished such affection, at the time of her marriage causes the father intense grief But the grief is not unmixed with joy The father is at the same time glad to see that his beloved daughter is happily married and that he has attained the peaceful serenity of one who has returned a valuable deposit to its owner (IV 22) As a matter of fact if you ask a father who inspite of himself is led to shed tears on the occasion of his daughter's marriage, even like Kāśyapa what his tears are due to whether sorrow or joy he would not be able to answer

It must here be remarked that this pathetic scene of leave-taking has somewhat lost its charm in modern days Though the father continues to feel the pangs of separation even as Kāśyapa did, the girls on account of their being grown up do not suffer half the pangs that Śakuntalā suffered यास्यति—Note the use of the future The mere thought that Śakuntalā was to go filled the sage's heart with anxiety कलुष. troubled, choked, indistinct in its utterances Kāśyapa almost felt inclined to shed tears But he suppressed them in his throat, which consequently was choked दर्शनम् perception This refers to the perception of all senses and not merely to that of the eyes Owing to anxiety the perception of his senses was paralysed (चिताजड) Or दृश्यते ज्ञायते अनेनेति दर्शनमिन्द्रियम् । जात्येकवचनम् my senses are paralysed वैक्लव्यम् distress, affliction. Kāśyapa was surprised at his own emotion (अहो) He thought he was above all such things, as a sage living in a forest (अरण्यमोक निवासस्थानं यस्य) But he could not escape from the demands of human nature And Kālidāsa's skill lies in depicting that this was so कथं नु—Kāśyapa could not form any idea of the extent of the grief of the householders when his own was so unexpectedly great He therefore, wanted to know how (कथम्) they are tormented This means he was of opinion that their grief must have been excessive indeed. अरण्यौकस् is meant as a contrast for गृहिण नवै is significant The householders are not pained on every occasion their daughters go to their husbands. That happens only when such grief is fresh (नव) i e experienced for the first time.

तनया is also significant With the householders it is a question of their daughters, born from their own flesh and blood With Kaśyapa the girl was merely one found in the forest In this connection it is pertinent to note why Sakuntala was so called Vide म भा आदिपर्व 93 निर्जने तु वने यस्माच्छकुन्तैः परिवारिता । शकुन्तलेति नामास्या कृतं चापि ततो मया ॥' 25 Read also 'मेनकापि च तं गर्भं विमुच्य गहने वने । शकुन्ताभिः समापन्ना न प्रेक्षत पुनर्नृप ॥ 40 शकुन्तैरथ गर्भोऽसौ रक्षितः पृथिवीतले । सा शकुन्तला नाम नृपेय वरवर्णिनी ॥ 41 कण्वस्तु सुमहातेजा कन्यां दृष्ट्वा वने स्थिताम् । अनुकम्प्य स्वसुतात्वे कल्पयामास सुन्दरीम् ॥ 42' पद्मपुराण स्वर्गखण्ड अध्याय 1 The figure in the stanza is अर्थापत्ति

VI 6 3—परिधत्स्व क्षौमयुगलम् This sentence gives rise to an interesting question What are the two silken garments that the friends ask Sakuntala to wear? One is at first inclined to think that the two garments which usually form a lady's dress viz the *sari* and the blouse are meant here If this were so, it would mean Sakuntala got up and dressed hereself in the *sari* and the blouse on the stage in full view of the audience But we must here remember that it is not possible that Kalidasa, with his highly cultured tastes and fine susceptibilities, would make Sakuntala change her garments on the stage We have further to note that Śakuntala is asked to wear these garments after the friends have put ornaments on her body The *sari* and the blouse are worn before the ornaments are put on, not after What then, were the two garments that she wears in the presence of the audience? We think they were a shawl and a veil The shawl was worne round the body in the way Hindu ladies wear it in modern days and the veil was worne over the head somewhat like the net-like piece of cloth worne by some Catholic Indian Christian women Thus, when Sakuntalā went to Dusyanta's court, she was dressed in two barks, which served the purpose of a a sari and a blouse Her body was further covered in a shawl and her face obscured by a veil IV 6 6—आनन्दपरिवाहिणा (आनन्दस्य परिवाहः प्रवाहः अस्ति अस्य तेन) possessing a flow of joy i e overflowing with joy Though from stanza 6 we knew that Kaśyapa was suffering from vaiklavya he has in the mean while so completely mastered his emotions that he appeared to Gautamī to pour out joy with his affectionate glances IV 6 7—आचारम् the custom, then the customary obeisance, because it

is a custom to salute elders when taking leave of them IV 6 8 The stage-direction वन्दते is our addition ; because it is necessary It is not found in any edition

Stanza 7 Construe —शर्मिष्ठा ययातेरिव, भर्तुः बहुमता भव । त्वमपि सा इव पूरु, सम्राज सुतमवाप्नुहि । (अनुष्टुभ्)

The benediction conveyed in this stanza is highly significant. Sarmisthā was the youngest wife of Yayāti and had been married according to the Gāndharva form Though having many seniors to share her husband s affection, she rose to be the chief queen owing to her virtues Kāśyapa blesses Śakuntalā to become so Further, Sarmisthā was the mother of Pūru who succeeded Yayāti and became a universal monarch Kāśyapa blesses Sakuntalā also to have such a son Gautamī understood all this significance of the blessing and remarked that it was really a boon, which was bound to prove true and for which the giver was in a sense a kind of guarantee and not merely a benediction, which was nothing else than a declaration of pious desires For the story of ययाति, his queen शर्मिष्ठा and her famous co-wife देवयानी read म भा आदिपर्व 70-87

IV 7 2-अग्नीन् refers to the three fires of an Agnihotrin, called गार्हपत्य, आहवनीय and दक्षिण A question that arises here is this Kāśyapa was a perpetual celibate He, therefore could not be an Agnihotrin A Brahmacārin is not allowed to have these fires Whence could then the sacrificial fires be there ? The answer is that though Kāśyapa himself had nothing personally to do with those sacrificial fires, there were other sages who were Agnihotrins in the penance-grove and who performed sacrifices and maintained the three sacred fires IV 7 4—ऋक्छन्दसा आशास्ते What this stage-direction means is that the actor is to repeat the stanza in the way in which Rgvedic stanzas are repeated i e. with accents and that he is to raise his hands while repeating it in order to show that he is blessing Sakuntalā The poet wants this to be done in order to give the benediction an air of solemnity.

Stanza 8 Construe —अमी वेदिं परितः क्लृप्तधिष्ण्याः समिद्वन्तः प्रान्तसंस्तीर्णदर्भाः हव्यगन्धैः दुरितम् अपघ्नन्तः वैतानाः वह्नयः त्वां पावयन्तु । (त्रिष्टुभ्)

धिष्ण्य—ष्ण्यम् a place or abode The three fires had their

places assigned (कल्प्य) to them around the altar The sacrificial (वैतान) fires are often said to dispel sin by means of the odours of the oblations Compare R I 53 13 37 The metre of the stanza is Tristubh But is it not of the regular form of that metre generally found in the Rgveda The present stanza is compounded of two varieties of Tristubh viz Vatormi and Salini, the first and the third padas resembling Vatormi and the second and the fourth Salini Each line contains eleven syllables which is characteristic of the Vedic Tristubh Williams remarks that Kalidasa here seems to have endeavoured to imitate the Vedic metre But accustomed as he was to the strictness of the later Sanskrit metres his attempt to imitate the Vedic rhythm, wherein greater liberty was allowed has resulted in a stanza too irregular to come under any of the classical metres and at the same time too regular for a Vedic hymn

IV 8 1—प्रदक्षिण करोति makes the circumambulation i e goes round (the fires) This is called pradaksina or reverential circumambulation of or going round an object of worship It is so called, because the round has to be commenced from the right of the object of reverence or because the worshipper begins it by putting that object to his right IV 8 8—शिष्य The reading शिष्या given in the foot note is to be preferred for the reason that more than one pupil actually enter on the stage This is shown by the words 'इमस्म' further see IV 21 8 where the word सहयायिन shows that many pepole viz Gautami Sarngarava, Saradvata and other sages accompany Sakuntala This is confirmed by मुनय occuring in the stage direction in V 0 3 IV 8 4—शार्ङ्गरव This vocative is not found in any edition. But it is necessary That is why we have introduced it Kasyapa addresses Sarngarava by name from among the many pupils that enter The audience then knows who Sarngarava is Otherwise it would have been impossible for the audience to know the name of the pupil until IV 16 3 It would also not have been proper to use the word शार्ङ्गरव (= शार्ङ्गरव वदति) to precede the speeches of that pupil till IV 16 3

Stanza 9 Construe —युष्मासु अपीतेषु या प्रथम जल पातु न व्यवस्यति या प्रियमण्डनापि भवता स्नेहेन पल्लव नादत्त,च आद्ये कुसुमप्रसूतिसमये यस्या उत्सव भवति, सा इय शकुन्तला पतिगृह याति। सर्वै अनुज्ञायताम्। (शार्दूलविक्रीडित)

This stanza beautifully pictures the affection that existed between Śakuntalā and the trees Śakuntalā never thought of drinking water first when the trees were unwatered (अपीत). Though fond of decoration, as young girls naturally are she would never pluck their sprouts And when trees first put forth flowers, it was a festival to her अपीतेषु—This is a peculiar form, similar to विदित in Ki 1 1 'स वर्णिलिङ्गी विदितः समाययौ' Such forms are generally accounted for as follows (i) पीत = पानम्, according to नपुंसके भावे क्त ' पीतमस्ति येषां ते पीता (पीत + अच् according to 'अर्शआदिभ्योऽच्' पा 5 2 127) those that have had a draught न पीता अपीता तेषु (नञ् तत्पुरुष) Thus we do on the authority of Patañjali, who in his Mahābhāṣya says 'अकारो मत्वर्थीय । विभक्तमेषामस्तीति विभक्ता । पीतमेषामस्तीति पीता ।' (ii) The same authority offers another explanation when he says 'विभक्तधना विभक्ता । पीतोदका पीता ' This means that in such forms the second member of the compound is lost (उत्तरपदलोप). In the present case पीता , therefore, is equal to पीतजला (पीत जल यै) What is really drunk is water, but that being easily comprehended, the quality of being drunk is metaphorically transferred to the trees who drink Thus instead of पीतजला तरव we have पीता तरव - and then न पीता अपीता Note कैयट on the above Bhāṣya 'गम्यमानस्य अप्रयोग एव लोपोऽभिमत । 'विभक्ता भ्रातर ' इत्यत्र धनस्य यद्विभक्तत्वं तद् भ्रातृपूपचर्यते । 'पीतोदका गाव ' इत्यत्रापि उदकस्य पीतत्वं गोष्वारोप्यते ' (iii) A third way is to regard it as an instance of कर्तरि क्त or the use of the past *passive* participle termination to signify an *active* sense Such कर्तरि क्त is available in the case of roots implying motion of intransitive roots generally and of the roots श्लिष् etc according to 'गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च ' पा 3 4 72 (एभ्य कर्तरि क्त स्यात् भावकर्मणोश्च । गङ्गा गत । गङ्गा प्राप्त । ग्लान स । लक्ष्मीमाश्लिष्टो हरि । शेषमधिशयित । वैकुण्ठमधिष्ठित । शिवमुपासित । हरिदिनमुपोषित । राममनुजात । गरुडमारूढ । विश्वमनुजीर्ण । पक्षे प्राप्ता गङ्गा तेनेत्यादि सि कौ) But पा—पिब् does not fall within the province of this rule So we have to suppose that पा is either गत्यर्थक by saying that जलं पिबति = जलं मुखं नयति or जलमुदरं गमयति, or that it is intransitive by bluntly ignoring its transitive character (कर्मणोऽविवक्षितत्वात्) on the authority of 'धात्वर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात् । प्रसिद्धेरविवक्षात कर्मणोऽकर्मिका क्रिया' quoted in सि कौ on

पा 7 1 2 पीत would then be active and mean one who has drunk instead of 'one who is drunk' which is its proper sense

iv 9 1—कोकिलरवं सूचयित्वा suggesting to the audience by certain gesticulations that he heard the note of a cuckoo It is difficult to say what gesticulations Kasyapa must have adopted to do this Nor is is easy to imagine what gesticulations are capable of doing this

Stanza 10 Construe —इयं शकुन्तला वनवासबन्धुभिः तरुभिः अनुमतगमना [वर्तते] स यत् एभिः परभृतविरुतम् कलं ईदृशं प्रतिवचनीकृतम्। (अपरवक्त्रम्)

Kasyapa was a clever man He knew how to interpret the note of the cuckoo that cooed immediately after he had made the appeal to the trees He at once pronounced that it was an answer from the trees to his appeal sanctioning Sakuntala s departure सन्देश of this kind of this import viz that Sakuntala is अनुमतगमना by them

iv 10 1—आकाशे in the air This means that the voice comes from the air the sylvan deities who as we shall see from the next speech of Gautami pronounce the stanza not being visible

Stanza 11 Construe —कमलिनीहरितैः सरोभिः रम्यान्तरः छायाद्रुमैः नियमितार्कमयूखतापः कुशेशयरजोमृदुरेणुः अस्याः पन्थाः शान्तानुकूलपवनः च शिवः च भूयात्। (वसन्ततिलका)

This stanza is pronounced by the wood land deities who wish a happy journey to Sakuntala It is important from the point of view of the poet s idea of what a good road meant in his days We can thus easily see that the P W Department of Dusyanta was working in a very efficient manner भूयात् (Benedictive 3rd sing from भू) shows आशंसा or blessing or hope What is predicated of the road or hoped for Sakuntala by the deities is शान्तानुकूलपवनः and शिवः This is clear from the two चs used The other three adjectives represent accomplished facts and thus cannot enter into the विधान or आशंसा कुशे रेणु (i) कुशेशयरज कमलपराग इव मृदु रेणु वालुका यस्मिन् The sand on the road was soft like the pollen of lotuses This shows that fine sand was spread on the road and that travellers walking were not in any way troubled This explanation is consistent with the efficiency of the officers in charge of the road whose care it has been to make it रम्यान्तर and

नियमिततापः (ii) व्रजसा मृदु रेणु यत्र The dust was mixed with the pollen and hence soft This implies that the entire road was lined with lakes possessing an abundance of lotuses But this goes against line 1 (iii) रज इव मृदु रेणु यत्र This also shares the same fate as ii Rāghava's way of taking all the five adjectives as entering into the आश्रम is to be rejected for obvious reasons

iv 11 7—अर्धे उन्दर्शनोत्सुकाया etc —This is a very realistic description of the state of mind of a newly married young girl Though she is all eagerness to go to her husband she is at the same time pained to have to sever connection with her paternal household and all its associations iv 12 2—समवस्था is here = समाना अवस्था a similar condition

Stanza 12 C nstrue—मृगा उद्गलितदर्भकवला, मयूरा परित्यक्तनर्तना, अपसृतपाण्डुपत्रा लता अश्रूणि मुञ्चन्ति इव । (आर्या)

With her poetical instinct Priyamvadā rightly points out to Sakuntalā that the penance-grove is moved at the impending (उपस्थित) separation from their loved Sakuntalā The deer have dropped down (उद्गलित) their mouthfuls of darbha grass The peacocks give up their much cherished dance and the creepers seem to shed tears under the guise of the pale leaves that are falling down Compare 'नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान् विजहुर्हरिण्यः । तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद्रुदितं वनेऽपि' R 14 69

iv 12 7—समाने उदरे शयिता सोदर्या a sister , सोदर्यास्नेहम् is better than सोदर्यस्नेहम् because the former is more definite Vide i 17 10 *supra* iv 12 10—बाहू is the same as बाहु arm

Stanza 13 Construe—मया तवार्थे प्रथममेव यः संकल्पितम् आत्मसदृशं भर्तारं त्वं सुकृतैर्गता । इयं नवमालिका चूतेन संगतवती सम्प्रति अहम् अस्यां त्वयि च वीतचिन्तः । (वसन्ततिलका)

Kāśyapa was anxious for the marriage of two sisters viz. Sakuntalā and the creeper Vanajyotsnā They have now each secured a husband worthy of herself He is, therefore, now free from anxiety (वीतचिन्त) संकल्पितम् planned, contemplated or thought of What the sage had already thought of was not Dusyanta, but a husband worthy of her That samkalpa of his is referred to by Priyamvadā in i 26 3 and by Anasūyā in iv 0 19–20 The reading संगतवती is better than संश्रितवती

because it goes well with the instrumental चूतेन, सन्नितवती would require कृत च

IV 13 3–निक्षेप deposit IV 13 4–अद्य जन–This is a very pathetic sentence IV 13 6–अनसूये–This address to Anasūyā is significant It shows Kāśyapa knew the character of the girls fully Anasūyā was if not elderly at least of an elderly temperament It was therefore most improper for her to shed tears in that way It was really the business of the two friends to steady (स्थिरीकर्तव्या) Śakuntalā ननु conveys a gentle censure to both of them IV 13 11–अनघ निराबाध प्रसव यस्या whose delivery is safe, safely delivered Note the sister's affection Śakuntalā has for the doe There is also a very good human touch in the sentence When some one is pregnant, ladies always grow very anxious about safe delivery Further significance also attaches to the sentence Śakuntalā herself is in a delicate condition It is therefore natural that she should grow anxious about another who was similarly situated IV 13 15—सज्जते from सञ्ज् 1 U to cling मज्ज् IV सजति–ते also has the same sense

Stanza 14 Construe—यस्य कुशसूचिविद्धे मुखे त्वया व्रणविरोपणम् इङ्गुदीनां तैलं न्यषिच्यत, स अयं श्यामाकमुष्टिपरिवर्धितकः पुत्रकृतकः मृगः ते पदवीं न जहाति। (वसन्ततिलका)

Śakuntalā's pet fawn began to cling to her garment Kāśyapa waxed poetical over the fact He said the fawn did not want Śakuntalā to go away and was hence standing in her path The description of the deer that Kāśyapa gives is meant to recall Śakuntalā's motherly affection for him व्रणविरोपणम् which makes the wound grow (towards cure), healing the wound, sore-healing श्यामाक०–The deer could not eat on account of his mouth being pricked with pointed darbha grass Śakuntalā, therefore, had to feed him with handfuls of Śyāmāka grains from her own hands क signifies अनुकम्पा The young deer deserved pity in this state पुत्रकृतक an adopted child Explain the form grammatically as (1) कृतकश्च (artificial, hence, adopted) असौ पुत्रश्च कृतकपुत्र or पुत्रकृतक This we get by including कृतक in the कडारादि Note 'कडाराः कर्मधारये' पा 2 2 38 (कडारादयः शब्दाः कर्मधारये वा पूर्वं प्रयोज्याः । कडारजैमिनि । जैमिनिकडार) Rāghavabhaṭṭa is wrong in saying that कृतक is put after पुत्र, according to 'वाहिताग्न्यादिषु'; for that rule, we have already seen, applies to Bahuvrīhis

alone (ii) पुत्र कृत पुत्रकृत । सुप्सुपेति समास । स एव पुत्रकृतक स्वार्थे कन् (ii) न पुत्र अपुत्र । अपुत्र पुत्र सम्पद्यमान कृत पुत्रीकृत or पुत्रकृत । स्वार्थे कन् The ई in पुत्रीकृत is dropped according to 'श्रेण्यादय कृतादिभि' पा 2 I 59 e g श्रेणीकृत, पूगकृत etc This is however, defective, because पुत्र is not found in the श्रेण्यादि and it is not an आकृतिगण

IV 14 3 4–अविरप्रसूतया एव—Construe तत्र with विना The sentence means the young deer is habituated to separation from loved relatives from his very birth He has been brought up even (एव) without his mother So he should not mind Sakuntalā's departure so much Father Kāśyapa is sure to take care of him in Sakuntalā's absence

Stanza 15 Construe —उत्पक्ष्मणो नयनयो उपरुद्धवृत्ति बाष्प स्थिरतया विहतानुबन्ध कुरु । अलक्षितनतोन्नतभूमिभागे अस्मिन् मार्गे ते पदानि विषमीभवन्ति खलु । (वसन्ततिलका)

Kasyapa saw that Śakuntalā was continuously shedding tears while walking The ground was uneven Śakuntalā could not observe the depressed and elevated portions there of (नतोन्नतभूमिभागा), as the function (वृत्ति) of her eyes was obstructed by the tears The sage therefore, advised her to stop the continuity (अनुबन्ध) of her tears He probably never expected

that the tears themselves would cease उद्गतानि पक्ष्माणि ययो whose eye-lashes are turned up The propriety of this adjective is · Up-turned eyelashes mean the eyes remain full of tears For, unless the eyelashes come down and the eyes wink tears do not fall on the ground उत्पक्ष्मणो, therefore, serves the purpose of showing that the eyes were not cleared of tears which consequently obstructed their operation विषमीभवन्ति became uneven Sakuntalā was stumbling

IV 15 1–उदकान्त मर्यादीकृत्य आउदकान्तम् (आ+उदकान्तम्) as far as the water's bank This is an *अव्ययीभाव compound* इति श्रूयते it is thus laid down or enjoined (in the Sruti) IV. 15 3–क्षीरप्रधान वृक्ष क्षीरवृक्ष This is a name of the four trees न्यग्रोध, उदुम्बर, अश्वत्थ and मधूक They are so called because they yield a resinous milky juice from their barks IV 15 9—चक्रवाकी = चक्र वाक वचनम् अभिधान यस्य स चक्रवाक । तस्य स्त्री The bird is so called because चक्र is its name Read 'कोकश्चक्रश्चक्रवाको रथाङ्गाह्वयनामक' अमर IV 15 10–दुष्कर करोमि I certainly

am doing what is hard to do Sakuntala here compares herself with the Cakravaki and wants to show she is worse than that bird The Cakravaki was separated from her mate by only a lotus leaf The separation by its very nature could not be of long duration Yet the bird was crying in distress (आतुरा) Sakuntala on the other hand was separated from her lover by a long distance Her separation had lasted for months together She was yet apparently not much in distress What she herself was doing viz living in separation and at a distance from her lover for months was she thought difficult for any other woman to do For similar idea and phraseology compare 'अतिदुष्करकारिणी खलु अहं या इयन्तमपि आर्यपुत्रं पश्यन्ती अद्यापि जीवितं न परित्यजामि ।' नागानन्द v 'दुष्करं कृतवान् रामो हीनो यदनया प्रभु । धारयत्यात्मनो देहं न शोकेनावसीदति ॥' रामायण सुन्दरकाण्ड 20 53 वासवदत्ता–हला प्रियस्ते भर्ता । पद्मावती–आर्ये न जानामि आर्यपुत्रेण विरहिता उत्कण्ठिता भवामि । वासवदत्ता–(आत्मगतम्) दुष्करं खलु अहं करोमि । इयमपि नामैव मन्त्रयते ।' स्वप्नवासवदत्त Act iv also, प्रतिमा नाटक iv 12 Williams reads 'इति' after 'करोमि' and understands the sentence to be a call to her mate by the Cakravaki thus 'Hard (is the lot) I suffer', remarking that 'दुष्करं करोमि in this sense is somewhat peculiar This is bad What does Sakuntala mean in that case by pointing out the Cakravaki to her friends and repeating the cry of the bird which we must suppose, she fancies she hears? What is she driving at? Nothing is told to us Besides with Williams' meaning Anasuya's 'मा एवं मन्त्रय' will have no purpose एवं is clearly meant to stand for Sakuntala's condemnation of herself, suggested in 'दुष्करं करोमि' Anasuya means to say Sakuntala has really no reason to condemn herself Even (एषा अपि) the proverbially devoted Cakravaki, when separated from her mate, passes the night grown longer (दीर्घतर) through grief, because she is supported in her heavy sorrow of separation by the tie of hope (आशाबन्ध) Similarly, Śakuntala also passed her days of separation, because she had the hope of being united with her lover afterwards There was nothing दुष्कर about it This whole scene with the Cakravaki is suggestive of future events When Sakuntala observed the bird separated from her mate and crying, she probably felt a strange presentiment of what was in store for her There were the विरह and the गुरु दुःख thereof There was the आशाबन्ध, created by what Aditi must have told Sakuntala on the Hemakūta;

And who will not say that she really did a दुष्कर thing in silently passing those trying years that followed her rejection in the absence of her husband in the way she did ?

Stanza 16 Construe —एषापि प्रियेण विना विषाददीर्घतरा रजनीं गमयति । आशाबन्ध गुरु अपि विरहदु च सहयति । (आर्या)

The Cakravāka (ruddy goose) is considered to be a pattern of constancy and conjugal affection The convention is that at night the male and the female become separated This happens, we are told on account of a curse pronounced upon them by Rāma at whose grief during separation from Sītā these birds are said to have laughed For references to them vide *inter alia* Ku 5 26, R 3 24, 8 56 V iv 20 Mk 9 Me 84 For an idea similar to that in the second half of the stanza compare 'आशाबन्ध कुसुमसदृश प्रायशो ह्यङ्गनाना । सद्य पाति प्रणयि हृदय विप्रयोगे रुणद्धि ॥' M 9 'आशातन्तुर्न च कथयतात्यन्तमुच्छेदनीय । प्राणत्राण कथमपि करोत्यायताक्ष्या स एव ॥' Mā ix. 49 'किन्तु तादृशमनुराग दृष्ट्वा नररमणाशाबन्धेन आत्मान धारयितुम् ' V iii विपाद दीर्घतराम् It is well known that the time of grief or sorrow appears longer and that of happiness shorter

Stanza 17 Construe —अस्मान् संयमधनान् आत्मन उच्चै कुल च त्वयि अस्या बान्धवकृता ना स्नेहप्रवृत्ति च, साधु विचिन्त्य त्वया इय सामान्यप्रतिपत्तिपूर्वक दारेषु दृश्या । अत पर भाग्यायत्तम् । तत् वधूबन्धुभि न खलु वाच्यम् । (शार्दूलविक्रीडित)

This is a very characteristic and clever message that Kāśyapa sends to Duṣyanta संयमधनान् Various are the suggestions which this word is likely to throw out (i) Our wealth lies in self-control We have, therefore no worldly riches to make you rich presents, or provide Sakuntalā with a suitable dowry. But let not this fact go against Sakuntalā and result in ill treatment to her (ii) We generally are self controlled. But if once our ire is excited, as is likely to be the case if Śakuntalā is mal-treated it will not be well with you For, as you probably know, we possess गूढ दाहात्मक तेज, of which, please, beware. (iii) As we are self-controlled, there is no likelihood of our getting angry with you, even if you do not behave properly towards Sakuntalā. The poor girl will therefore, be helpless, having nobody to seek redress from So, please, look upon her at least with the ordinary or common respect (सामान्यप्रतिपत्ति) due to

all your wives (iv) You have married her without my consent You are perhaps afraid of my anger I, therefore, want to tell you that I am ममसवन and as such have approved of your action (v) Our great powers and our penance are well known With all those we are ममसतन You will thus see that we are the more worthy to be respected by you for this उच्चै कुलम्–This suggests that to mal treat Sakuntalā would not in any way be worthy of his exalted pedigree The second line is a beautiful example of the love that exists between a couple married according to a real Gāndharva form In our present-day marriages among the Hindus the bride is scarcely in a position to know what love means The love that she comes to entertain for her husband later on is thus बान्धवहन though it may be and generally is actually as great as that in a Gāndharva marriage Though all these things are clearly in favour of a special kind of treatment for Sakuntalā, Kāśyapa asks for merely common respect, because as he himself points out 'Further than this depends upon fate' It should be noted that in spite of the modest tone of Kāśyapa's message, what he seems specially to bring to the kings' notice is the fact that all the circumstances connected with Sakuntalā's marriage demand a special treatment for her and though he pleads for merely ordinary honour, his meaning is clear enough The stanza becomes very pathetic in view of future events Sakuntalā deserved special honour and yet Kaśyapa asked for merely ordinary one, even which alas! was denied her! Some split up the third line as मा मा अन्यमनिपत्तिपूर्वकम् etc You should not regard her with the honour of another i e you should pay her some special honour This is bad, as it directly contradicts the fourth line and the splitting up of मामान्य into मा मा अन्य is not Kālidāsian Besides a definite demand for special honour spoils the whole beauty of the stanza

IV 17. 2—लौकिक जानन्ति ते लौकिकज्ञा लौकिकम् = लोकस्य इद लोके भव प्रसिद्ध वा that which belongs to or is found or known in the world i.e the ways of the world IV. 17 8—न खलु – नाम–Though Sārṅgarava pays this compliment to his preceptor, it looks as if the poet meant the remark to be understood as being autobiographical There is, indeed, nothing under the sun which the poet does not seem to know

Stanza 18 Construe —गुरून् शुश्रूषस्व, सपत्नीजने प्रियसखीवृत्तिं कुरु, भर्तुः विप्रकृतापि रोषणतया [त्वम्] प्रतीपं मा गमः, परिजने भूयिष्ठं दक्षिणा भव, भाग्येषु अनुत्सेकिनी [भव]। एवं युवतयः गृहिणीपदं यान्ति। वामाः कुलस्य आधयः [भवन्ति]। (शार्दूलविक्रीडित)

The advice given by Kāśyapa to Śakuntalā in this stanza is well worth remembering by every young Hindu wife. Every single item of it deserves to be emphasised. The stanza is, therefore, considered to be one of the most beautiful in the play. शुश्रूषस्व गुरून्—गुरुशुश्रूषा, according to Kāśyapa is the first duty of a newly married girl. A new bride in full possession of her husband's love often disregards elderly relatives in the family including her parents-in-law. Kāśyapa does not want Śakuntalā to do this. Young brides should remember that though their desire for independence is natural, they must not expect to get it all at once. Independence would certainly be theirs in course of time. They need not revolt against the authority of elders for that. सपत्नी°—This was specially appropriate for Śakuntalā, because she was the wife of a king and kings are बहुवल्लभ. What this piece of advice really means is that the wife should be free from jealousy. Thus understood the advice becomes very pertinent in modern days, when owing to the free mixing of men and women occasions, which would tend to excite the young bride's jealousy, are likely to arise very often. Once a woman entertains jealousy and suspicion about her husband, there is an end to happiness in her married life. भूयिष्ठं परिजने This is also a good piece of advice for all wives to follow. Women expect too much from servants and very often are unnecessarily harsh towards them. Kāśyapa particularly warns Śakuntalā not to be so. अनुत्सेकिनी (न उत्सेकः अवलेपः arrogance विद्यते यस्या सा) not puffed up. Fortune often makes people conceited. One must not allow it to make one so. This advice is particularly applicable to those girls who on marriage find their status raised and have to handle servants. Śakuntalā was such a girl. अनुत्सेकिनी (न उत्सेकः arrogance विद्यते यस्या) not puffed up. गृहिणीपदम् The position of a gṛhiṇī in ancient India was considered to be very honourable, responsible and withal important. It is easy to imagine than describe what the title gṛhiṇī connoted. Her importance in the family is well brought out in the following

stanza न गृह गृहमित्याहुर्गृहिणी गृहमुच्यते । गृहं तु गृहिणीहीनं कान्तारादतिरिच्यते ॥ वामा the perverse, those that act in an opposite manner वाधय the banes The fourth line is also construed as युवतयो वामा (प्रमदा विद्याद् वामामपि स्त्रियम् ' विश्व) कुलस्य आधय (आलम्बनानि) सत्य एव गृहिणीपद यान्ति young women, becoming the prop of their families, thus attain to etc The reading भोगेषु for भाग्येषु is not good भाग्येषु suggests the high position which Kasyapa has just said is भाग्यायत्त and which he expects for Sakuntala भाग्येषु thus carries further the idea of the previous stanza भोगेषु unnecessarily restricts the idea involved in भाग्येषु which implies many more things than mere enjoyments Compare with this stanza the एकचारिणीवृत्त occurring in वात्स्यायन s कामसूत्र 4 1 This stanza is quoted in the साहित्यदर्पण 6 as example of उपदिष्ट which is thus defined उपदिष्ट मनोहारि वाक्य शास्त्रानुसारत । 184

IV 18 1–कथ मा–This appeal to Gautami is appropriate As an old and experienced lady she was better qualified than Kasyapa to urge in these matters IV 18 6–प्रियवदानुसूये–All our four editions read here प्रियवदामिश्रा But the fact that there were only two friends and not more than two does not seem to have struck anybody Kasyapa s answer इम etc is decisive and should really have made people think over the plural ' प्रियवदामिश्रा सख्य ' IV 18 7–इम अपि तनुम–Another point to be noted is the custom of late marriages prevalent in those days With reference to Sakuntala somebody may perhaps say that she was a Kshatriya s daughter and to her the rule of ' marriage at eight did not apply But Anasuya and Priyamvada were Brahmana girls and though they were of the same age as Sakuntala , Kasyapa did not seem to worry much about their marriage, but merely remarked they also were pradeye IV 18 10–वयम्–The following are compared मलय – तात , तट = अङ्क , चन्दनलता = शकुन्तला and उन्मूलिता – परिभ्रष्टा लता in चन्दनलता (a delicate sandal plant) serves the purpose of making candana a suitable upamāna for Śakuntala by making the word feminine It also gives candana the sense of delicacy Sakuntala's question here and Kasyapa s reply thereto are exceedingly natural and so true to life A newly married girl, leaving her father s household for the first time fears that she would not be able to lead a happy life far away from the place where she had been so lovingly brought-up till

then But, as Kāśyapa rightly points out, when this young bride goes to her new home and becomes involved in the multifarious duties and responsibilities as a housewife and when in course of time she becomes a mother, she probably has no time to think of her father and things connected with her early life A married daughter is like the Ganges, who jumps down from the lap of her father Himālaya to go to her lover Ocean She has no time to look back even once towards her father, who in serene silence for ever observes the career of his beloved daughter

Stanza 19 Construe —अभिजनवतो भर्तुः श्लाघ्ये गृहिणीपदे स्थिता सती), तस्य विभवगुरुभिः कृत्यैः प्रतिक्षणम् आकुला (च सती), अचिरात्, प्राची इव अर्कं, पावनं तनयं प्रसूय, (हे), वत्से, मम विरहजां शुचं त्वं न गणयिष्यसि (हरिणी)

Though living in a forest, Kāśyapa shows himself to be a close student of human nature He rightly points out to Sakuntalā that her fears regarding the difficulty of passing her days in his absence are unfounded When she would go to Dusyanta and occupy the honourable position of his house-wife, every moment would bring distraction owing to various matters that would demand her attention Then she would have a son with whom also her thoughts would be occupied Thus amidst all these distractions and occupations she would not mind separation from her father. This is exactly what happens in the world A young bride, when about to leave her father's house where she has been brought up from her childhood always thinks that she will keenly feel the separation from her parents when away from them But what happens is that when she goes to her husband's she has scarcely any time to think of her relatives on the father's side and is unwilling to leave her husband अभिजनवत (of high or noble descent) shows that the position of a gṛhiṇī to such a gentleman is of great honour, indeed अभि-जनवत is also explained as 'possessing (many) persons (जन) around him (अभि), i e a man of large family The gṛhiṇī of such a man is likely to have greater responsibilities But this is not good for the explanation of अभिजन does not appear to be natural अचिरात्—because Śakuntalā was about five months advanced in her pregnancy प्राची (the east) इव—The comparison shows that Sakuntalā's son was expected to possess the lustre of the sun and be the supporter of the world The

propriety of the adjective पावन is not quite clear The sun may very well be looked upon as पावन (pure holy or purifying) but what is meant by a पावन son? Perhaps पावन indicates the son's pure and spotless life Rāghava seems to take पावन with अर्क alone मम goes with विरह So विरहजाम is a नापर compound But we have already seen such compounds are allowed in the language In मम विरहजाम a sensitive critic will detect a poetical defect called अश्लीलत्वम् or vulgarity of the type that is found in चन्द्र हामरचिह्न by both Mammata and Visvanātha, for, the last two syllables of विरहजाम signify a barber.

iv 19 2—अविस्तारि—This is a very typical kind of blessing characteristic of a loving father It is better to leave to the imagination of the reader what a good father hopes for his daughter No amount of words would express it completely It is too sacred to be defiled by being put in clumsy inadequate language iv 19 5—प्रत्यभिज्ञानमन्थर slow at recognition iv 19 8—मदन्त at (this) suspicion (regarding Dusyanta s good faith) Sakuntala means to say that a doubt as to whether Dusyanta would recognise her was perfectly unfounded and it made her heart tremble Poor girl! iv 19 9 अतिस्नेह— Compare स्नेहाद्यगणनदपि स्निग्ध पाप विगन्तयन स्नेहात । किमु दुष्टवद् पायशतिभयकारनमन्थस्य ॥ नागानन्द मा गमन मदविमुहधियो न प्रोज्झ्य र मनिनि नदिन्नताथा । यपिता न मदिरा भ्रमयद् प्रेम पश्यति भयायपदे पि ॥ Ki 9 70 iv 19 12—अन्यत युगम युगान्तरम Yuga was a period of time corresponding to 3 hours or a prahara The whole day was divided into 8 yugas The first yuga extended from 6 a m to 9 a m and the second from 9 a m to 12 noon Sarngarava wanted to point out to Sakuntala that it was then past 9 and she should therefore hasten For if she wasted any more time the sun would be intolerable According to the four yugas of the actual day the sky to be traversed by the sun was also probably divided into four divisions युगान्तर would thus mean another division of the sky युग also means a measure of length equal to four hands (युगा स्यहस्तचतुष्ये न कृतादिषु । युग्मे हस्तचतुष्केऽपि वृद्धिनाम्नौषधेऽपि च मेदिनी) With this sense we shall have to suppose that the expression refers to a primitive method of counting time Compare the Marathi expression कामराभर दिवस वर आला आहे

Stanza 20 Constru —निगर ...म्नमभिगम्य मुक्ता अप्रतिरथ

दौष्यन्तिं तनयं निवेश्य तदर्पितकुटुम्बभरेण भर्त्रा सार्धं अस्मिन् शान्ते आश्रमे पदं करिष्यसि। (वसन्ततिलका)

Kāśyapa suggests that Sakuntalā would return to the hermitage along with her husband when they would enter upon the vānaprasthāśrama towards the close of their life चत्वार अन्ता यस्याः bounded by the four oceans चत्वार is here an example of Vāmana's 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ' already quoted Compare 'पौरवाणां वंशकरो दुष्यन्तो नाम वीर्यवान्। पृथिव्याश्चतुरन्ताया गोप्ता भरतसत्तम॥' 2 म भा आदिपर्व 89 अप्रतिरथ an unrivalled chariot then an unrivalled warrior, who fights in a chariot Compare 'He is an excellent bat' The word may grammatically be thus explained प्रतिगतो अस्य इति प्रतिरथ a rival or an antagonist नविद्यते प्रतिरथ यस्य दुष्यन्तस्य अपत्यं पुमान् दौष्यन्ति तम The son is yet to be born and hence the necessity of referring to him in this way Note that all along Kāśyapa hopes Sakuntalā's child would be a son and that he would be a great monarch निवेश्य having married Vide R 11 57 and 'निवेश विविगेद्वाहविन्यासेषु प्रकीर्तित' विश्व निवेश्य can also be taken in the sense of 'having installed on the throne But the former meaning is to be preferred, first because निवेश primarily never means 'installation on the throne' and secondly because that idea is already contained in तदर्पितकुटुम्बभरेण The young prince was first to be married and then placed upon the throne The old monarch afterwards retired to the forest along with his wife Vide *infra* vii 20 also R 1 8, 8 70, 7 7, 19 1, V v. 17

iv 20 3 4—निवर्तताम् भवान्—It is to be noted how Kāśyapa is moved on this occasion inspite of his penance Though he reminded Anasūyā and Priyamvadā of their duty of steadying Sakuntalā, he himself did not seem to know his duty And that was out of the grief and agitation of his mind He had to be told by Śārṅgarava that he must follow the party no longer, when he saw there was no possibility of Kāśyapa's returning though he had gone with them as far as the lake And now Gautamī asks him to return and bid a final good-bye to his daughter, because she fears the pathetic leave-taking between the father and daughter may prolong to almost any length of time. All these incidents have a deep human touch in them and display the remarkable knowledge of human nature that the poet possessed iv 20 7—नपञ्चरण कण्ठम्व—This is so

natural, so characteristic of a loving daughter and therefore so beautiful!

Stanza 21 Construe —(हे) वत्से त्वया रचितपूर्वम् उटजद्वारि विरूढं नीवारबलिं विलोकयतः मम शोकः कथं नु शममेष्यति। (आर्या)

कथं नु how possibly, it is impossible This is an exceedingly pathetic stanza The old man is deeply touched Had he been younger, he would have shed copious tears! His sigh (सनिश्वासम्) is eloquent of his grief He at once checks himself and says 'गच्छ शिवास्ते सन्तु' These words indicate deep emotion You may go, Śakuntalā Care not for me I shall manage my grief somehow (R) May you fare well! उटजद्वारि—The nivāra offering of Śakuntalā had grown exactly at the entrance of the cottage It would, therefore, constantly remind the sage of his daughter How then could his grief be assuaged? (R) Even in modern days there are several things such as embroidery works or paintings of the young bride, which she leaves in her father's house and which continue to remind him of her

iv 21 5—अनसूये ,चारिणी Kāśyapa's emotion here has reached its climax His sigh again reveals it Note he addresses Anasūyā Priyamvadā he generally ignores सहधर्मचारिणी generally means a wife Here it is used in the literal sense of a companion in religious observance निगृह्य शोकम्—Note that this advice to control grief, though given to the girls, is equally applicable to Kāśyapa He himself has need of practising शोकनिग्रह iv 21 9—स्नेह दर्शिनी the course of affection views it thus Really the penance-grove is not desolate or vacant (शून्य) But owing to your strong affection for Śakuntalā you think it to be so Kāśyapa is coming to himself. He is explaining to the girls the philosophy of grief in separation सविमर्शम् ponderingly

Stanza 22 Construe—कन्या परकीय एव हि अर्थः । तामद्य परिग्रहीतुः सम्प्रेष्य अयं मम अन्तरात्मा प्रत्यर्पितन्यास इव प्रकामं विशदो जातः ।(इन्द्रवज्रा)

This stanza describes the typically Hindu attitude as regards a daughter She is really another's property and is only guarded by the father as a trust or deposit(न्यास) It was, therefore, natural that Kāśyapa should, after thinking over the matter, feel greatly relieved by sending his daughter to her husband परिग्रहीता

means a husband, because in the marriage ceremony he has to take his wife round (परि) the sacred fire in what is known as the saptapadī ceremony without which no Hindu marriage is complete. विशद clear, tranquil, calm, serene

The fourth Act of the Śākuntala is by common consent considered to be the best and there too four stanzas are regarded as surpassing all others 'काव्येषु नाटकं रम्यं तत्रापि च शकुन्तला। तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम्' Tastes may differ regarding the selection of these four stanzas, but generally stanzas 6 18, 19, 22 of our Text are considered to represent these What is the key to the great hold which the fourth Act has had on men's mind during all these years? It appears to be in the fact that the scenes described therein are of everyday occurrence and have been depicted in such a realistic way that they make a powerful appeal to every reader Act v and vii are in their own way masterly and show great artistic skill But their incidents are not of common experience and their appeal is consequently not so powerful. When a poet describes scenes of everyday life and makes his characters do and say things which we ourselves would have done and said in those situations, his words go deep in our heart and create an indelible impression thereon This is what happens in Act iv If Śṛṅgāra or love is the predominant sentiment in the third Act, the fourth Act is dominated by Karuṇa or pathos, but even like the Śṛṅgāra in the third, the Karuṇa is here kept perfectly under control Though tears may arise in the eyes of a sentimental reader over the parting scene between Kāśyapa and Śakuntalā, Kāśyapa himself merely sighs A less consummate artist would have made the old sage weep

Kāśyapa was a sage who had divine vision Did he know of the curse and the fate that was in store for Śakuntalā at court at the time he bade her farewell? We think he did not, Though a person may be endowed with divine vision, that vision does not always and automatically reveal to him the past and the future He has to make special effort in order to know them And people endowed with such vision do not use it unless such use is absolutely necessary We, therefore, think Kāśyapa was unaware of the curse at the time of his parting with Śakuntalā. If on the other hand we were to suppose that Kāśyapa knew the curse, all the human interest in this Act would vanish entirely.

Besides the relief that Kāśyapa feels at the end of the Act gives the lie direct to such a supposition. For, how could a loving father like him feel his soul to be serene, when he knew that such great misery was in store for his daughter? Again, if he already had foreseen that Śakuntalā would be rejected, why did he not remove the root cause of it all by first sending the ring to the king? Perhaps his prevision also told him that the loss of the ring, the rejection etc. were all predestined owing to the inexorable Karma of Śakuntalā with whose course he could not interfere? Then why did he become grieved, at her departure and then feel calm when she was gone? Perhaps like the Vedāntins 'यशोऽपि मिथ्या पलायनमपि मिथ्या' Kāśyapa might say that his grief and relief were also ordained by his own Karma!

We thus see that the supposition that Kāśyapa was aware of the curse even at this time brings us to absurd conclusions and deprives the Act of all its charms by making the human interest vanish and by bringing the incidents to the dead level of mechanical movements. There is, however, no objection to suppose that after the pupils had returned from Hastināpura and reported to Kāśyapa what happened there, the sage may have by his divine vision come to know the curse and the fact that Śakuntalā had been taken away by her mother Menakā. For, at this time a special necessity arose for Kāśyapa to exercise his divine vision owing to the totally unexpected rejection of Śakuntalā and the evidently innocent attitude of Duṣyanta during the fifth Act, about which the pupils must have told him.

ACT VI

[King Duṣyanta has just left his judgement-seat in the court and has gone to his private chamber to divert his fatigue in company with his Vidūṣaka. A beautifully sung song from the music hall meets his ears and he understands in it a cleverly-administered reproach to him for having forgotten his previous beloved. While the king appreciates the cleverness of the singer, Queen Haṁsapadikā, and sends his Vidūṣaka to compliment her, he grows uneasy over the song and knows not the reason of his uneasiness, for the curse of Durvāsas has had its effect and he has forgotten everything about Śakuntalā.

At this juncture the party from Kāśyapa's penance-grove arrives in his palace and Dusyanta naturally refuses to accept Sakuntalā as his wife. Hot words are exchanged between Dusyant and Kanva's pupil Sārangarava, but the king cannot see his way to recognise Sakuntalā as his wife. The poor girl is painfully disillusioned, as she imagines, and thinks of removing the king's doubt by showing him the signet ring. But unfortunately the ring had dropped down from her finger at the Sacītīrtha on her way and Śakuntalā finds it not on her finger. She, then proceeds to convince the king of their marriage by disclosing to him a certain incident that had passed between them in private but all in vain.

Matters seem to have reached a deadlock, when the king's Purohita finds a way out of the difficulty. It has been predicted by sooth-sayers that Dusyanta's first child will be a universal monarch. Śakuntalā is pregnant. If her son shows signs of a Cakravartin, Dusyanta may safely admit her in his harem. Till her delivery she is to stay in the house of the Purohita. This compromise settled Kanva's pupils leave for the hermitage and Sakuntalā proceeds to follow the Purohita with the greatest sorrow, when lo! a lustre having the form of a female, lifts her up and takes her away. The king is exceedingly uneasy and feels in a mysterious way that the sage's daughter was probably telling the truth. He retires to his bed-chamber in great mental agitation.]

V. 0. 1—प्रविशति आसनस्थो राजा- Note the contradiction in this stage-direction. If the king was आसनस्थ, he could not be described as प्रविशति. We must, therefore, suppose that the ancient Sanskrit stage knew of some kind of arrangement by which the curtain could be removed and the characters discovered to the audience in various postures. In Sanskrit dramas and especially in Kālidāsa and Bhavabhūti we often come across situations with appropriate stage directions which make it necessary to admit the existence of a removable curtain, if we do not want to make those situations and stage-directions absurd. And as such admission involves no sin, we see no objection to make it. The present प्रविशति thus means 'is discovered (sitting)'. प्रविशति = सामाजिकानां दर्शनपथं प्रविशति याति इत्यर्थः

V. 0. 4—सङ्गीतशाला concert-hall, music hall. 'गीतं वाद्यं नर्तनं च त्रयं

सगीतमुत्स्यते ' The word अन्तरे (in the interior) is superfluous सगीतशालायां would have been enough कल (sweet and indistinct) refers primarily to the voice of the singer, but is metaphorically transferred to the song (गीति) 'ध्वनौ तु मधुरास्फुटे । कल ' अमर विशुद्ध (very pure i e harmonious) refers to the purity of the song from the scientific point of view v 0 5–स्वरसंयोग combination of notes वर्णपरिचय acquaintance with the letters i e the scientific arrangements thereof i e the melodies

Stanza 1 Con true —(हे) मधुकर, अभिनवमधुलोलुपस्त्वम् चूतमञ्जरी तथा परिचुम्ब्य कमलवसतिमात्रनिवृत (सन्) एनां कथं विस्मृत असि। (अपरवक्त्रम्)

Hamsapadikā had once been the king's favourite, but she had fallen into neglect The king was now paying court to the elderly queen Vasumati The younger favourite of swan like gait, therefore, taunted him for having forgotten her by ridiculing his taste The king was really a rasika lover, greedy after newer and newer enjoyments In Hamsapadikā's (चूतमञ्जरी) company, he had these (चुम्बनम् etc) to his hearts' content (परि) But he forgot her and found pleasure in merely residing with old Vasumati (वसन्तम्) तथा recalls in a very eloquent way all those indescribable kinds of enjoyments which the bee had, when he was in the company of the mango blossom वसति suggests absence of enjoyments and कमल, which means a full-blown lotus, absence of youthful charm (R) The stanza has reference to Sakuntalā's history and after hearing it the king grows mysteriously uneasy For the dramatic importance of the stanza vide remarks at the end of the Notes on this Act

v 1 1—रागपरिवाहिणी overflowing with passion Hamsapadikā's rebuke was only an index to her intense passion for the king v 1 3—अक्षरार्थ —The propriety of the word अक्षर (syllables or words) is that as the song was being melodiously sung, each single syllable slowly came and met their ears The propriety of अक्षरार्थ on the other hand is When a song is melodiously sung, as for example by a professional singer, we usually do not understand the meaning of the words, though we enjoy the melody It is in fact not necessary to understand the meaning in order to appreciate the singing The Vidusaka is, therefore, surprised to see that the king seemed to have understood the meaning

from Hamsapadikā a melodious song ↄ 1 4—स्मितं कृत्वा This smile of the king is a smile of callousness It shows how indifferent he is to the pangs of Hamsapadikā The neglected queen's description of him as a fickle bee seems quite justified. सकृत्कृत प्रणय यस्मै to whom love has once been made (by me) अयं जन refers to Hamsapadika Rāghava takes प्रणय = याच्ञा, 'सकृदेकवार कृत प्रणय याच्ञा येन' This means Hamsapadikā had once preferred her request to the king, which is bad Williams takes अय जन to refer to the king 'I once made love to her It is true अय जन generally refers to the speaker but that is not a rigid rule In the present case अय जन—हंसपदिका becomes more forcible and should, therefore be adopted तत् therefore i e because she is सकृत्कृतप्रणय ↄ 1 5—मदुपालम्भम् a taunt to me मदुपालम्भमवगतोऽस्मि is better than मद्दुपालम्भन गतोऽस्मि, because the former is a direct reply to the Vidūṣaka's query 'किं अक्षरार्थं अवगत' ↄ 1 6—निपुणम् cleverly ↄ 1 9 10—Construe परकीयै हस्तै शिखण्डके गृहीतस्य नाट्यमानस्य (च) शिखण्डक is the lock of hair on the head (Marāthi शेंडी) The Vidūṣaka feared that Hamsapadikā would cause him to be seized by the hair by means of her maids (परकीयै हस्तै by the hands of others) She would not condescend to touch him, but would merely enjoy the fun at his expense अप्सरसा Supply गृहीतस्य (seduced, captured) after this वीतरागस्य is an example of Vāmana's 'विशेषणमात्रप्रयोग विशेष्यप्रतिपत्ती' and means an ascetic whose passions have left him If such a one is caught in the meshes of a nymph's love all hope of mokṣa (final release) is at an end for him ↄ 1 11—मोक्ष in the case of the Vidūṣaka means escape from the hands of Hamsapadikā's maids This innocent looking joke of the Vidūṣaka has a dramatic purpose for which vide remarks at the end of this Act The audience will recognise in this speech a vague reference to the story of Viśvāmitra and Menakā All this is poetic preparation for the entrance of Sakuntalā ↄ 1 12—नागरिकवृत्त्या in the manner of a city-bred man i. e. in a polite and courteous way and by using gentle unoffending words This the king wanted to point out, would not excite Hamsapadikā's anger and she would not consequently befool the Vidūṣaka Duṣyanta also knew that the adoption of the nāgarikavṛtti was impossible for his ill-bred friend, but the Vidūṣaka was too proud to acknowledge himself a jānapada

and had, therefore to go even against his desire (का गति) Or का गति would suggest that as it was the king's command, he would go Otherwise he was most unwilling Raghava takes नागरिक वृत्त्या as a technical term standing for a peculiar gesture of the hand नागरिकवृत्त्येति त्रिपताकस्य मध्यमानामिकाभ्यां वक्राभ्यामधाङ्गु ष्ठस्य मियमित्यभिनयः । v 1 11 इष्टजनविरहादृतेऽपि—The audience understands the significance of this and pities the king's condition The curse of Durvasas has had its full effect The king has forgotten everything about Śakuntalā though in a vague fashion he feels conscious of certain incidents which he remembers not, but which make him uneasy all the same

Stanza 2 यत् [= यदा] सुखित अपि जन्तुः रम्याणि (वस्तूनि) वीक्ष्य मधुरान् शब्दान् च निशम्य पर्युत्सुकीभवति तत् [= तदा] नूनं भावस्थिराणि जननान्तरसौहृदानि चेतसा अबोधपूर्वं स्मरति । (वसन्ततिलका)

The king felt mysteriously uneasy as though he had experienced इष्टजनविरह But he could not remember it at least in this birth. He therefore accounts for his uneasiness by referring it to incidents of former lives सुखमस्य सञ्जातमिति सुखित the possessed of happiness जन्तु (a being creature) does not sound a good word Still Kalidasa uses it more than once in this play रम्याणि (supply वस्तूनि) is an example of विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ निशम्य is from शम्—शाम्यति to be calm tranquil or jur t, h n - to hear with नि पर्युत्सुकीभवति (becomes longingly anxious) is an example of the loose use of च्वि For the king had actually grown पर्युत्सुक नूनम् certainly भावस्थिराणि remaining permanent owing to mental impressions भाव is more or less the same as संस्कार भावना or वासना which means a mental impression The theory is that every mental activity we go through leaves in our mind without our being made conscious of it, a permanent impression Such impressions accompany the soul in its migrations from one body to another and determine its character in a particular existence They remain in a dormant state till a proper opportunity arises for them to make their results felt Some explain भावस्थिराणि as भावे हृदये स्थिराणि बद्धमूलानि firmly rooted in his heart (Williams) This is not good This meaning of भाव is unusual The word appears to have been used in its technical sense चेतसा—Here the poet seems to suggest a contrast between the heart and the head of the king In his heart the king remembers some friendships of by gone births, but in his

head he has no clear conception of what those friendships are. This only means the recollection is vague अबोध न बोध ज्ञान पूर्व यथा तथा without consciousness beforehand The idea is the recollection is had at once as soon as the charming objects are seen or the sweet sounds are heard There is no previous consciousness of the recollection coming up This makes it still more mysterious Rāghava explains अबोधपूर्वम् as विषयविशेषज्ञानाभावपूर्वम् without definite knowledge of the particular object of the recollection. This means he feels he remembers but what exactly he remembers he does not know This idea is excellent, but the expression does not seem to yield it बोध (definite knowledge, according to Rāghava) never precedes स्मरण It is either simultaneous with it or follows it पूर्वम्, with Rāghava, has thus no sense अबोधम् would have been excellent for his meaning. A third way is to explain the expression as 'without previous consciousness (of the particular object to which the love was directed)' The king was not aware of any person whom he had loved and forgotten Yet he seemed to remember somebody. This he could not account for The stanza expresses a fact of common experience We often come across persons whom we like or dislike even at first sight How is this to be explained? Only on the hypothesis of the recollection of friendships or otherwise in other births This idea is often met with in literature Vide uttara rāma II 1 20 7 15, II 22, U vi 12 K P 276, and 'Thus a strain of gentle music, or the rippling of water in a silent place, or the odour of a flower or the mention of a familiar word will sometimes call up sudden remembrance of scenes that never were in this life, which vanish like a breath, which some brief memory of a happier existence long gone by would seem to have awakened, which no voluntary exertion of mind can recall' Charles Dickens 'Oliver Twist p 143 Also compare the feeling of Ivanhoe when he feels drawn to stand as a champion for Rebecca

v 2. 2—कञ्चुकी (the Chamberlain) was so called, because he wore a kañcuka or a long robe, somewhat like the modern academic gown For definition vide Appendix A He generally is represented as a man grown old in the king's service of guarding the harem and is always described as complaining about his old age and infirmities Vide निर्मोकवंशीय III 1 वेणीसंहार II 7,

अनघराघव III 1 मुद्राराक्षस III 1 V 2 3–अहा नु खलु–अहा shows surprise The Chamberlain is surprised at the change wrought in his condition by time नु has an interrogative force the whole sentence being thus a question of appeal to himself खलु suggests certainty regarding the change in his condition

Stanza 3 Construe —राज्ञः अवरोधगृहेषु अधिकृतेन मया आचार इति या वेत्रयष्टिगृहीता सा एव बहुतिथे काले गते (सति) प्रस्थानविक्लवगते मम अवलम्बनार्था जाता । (वसन्ततिलका)

This stanza explains how the Kañcukı has grown old in the king's service It appears when he was first appointed (अधिकृत) in the apartments of the king's harem he was a strong man and used to carry the cane staff simply because it was the custom But now he has grown old and falters (विक्लव) in walking and that very staff therefore has become useful to him for supporting himself अवर यन्ते प्रमदा अत्र इति अवरोध It means the king's harem as well as the women therein अवरोधस्तिरोधाने राजदारेषु तद्गृहे । बहुतिथ lit much Note that this word has nothing to do with तिथि It is explained as बहूनां पूरण बहुतिथ and is formed according to बहुपूगगणसंघस्य तिथुक् ' पा 5 2 52 which means that the termination तिथ is applied to बहु पूग etc in the sense of पूरण or making up e g बहूनां पूरण बहुतिथ काल like एकादशानां पूरण एकादश छात्र Similarly पञ्चम षष्ठ etc अवलम्बनार्था (i) अवलम्बनाय इयम a ording to the Vartika अर्थेन नित्यसमासो विशेष्यलिङ्गता चेति वक्तव्यम (ii) अवलम्बनम् अर्थ प्रयोजन यस्या The latter should be preferred as it brings more distinctly the Kañcukı's helplessness The reading अधिकृतेन is superior to अवहितेन (attentive) because it better suits आचार which is enjoined for the adhikrtas only Besides अधिकृतेन is construed naturally with the locative in अवरोधगृहेषु (R) For a similar idea compare 'गृहिणाप्यधिकार इत्यधिकृता यष्टि समालम्बिता । मालविकाग्निमित्र II 7

V 3 1–धर्मकार्यम religious duty The arrival of the sages leads the Kañcukı to conclude that they have some religious business with the king अनतिपात्यम (अतिपात कालात्यय त सोढु न अर्हति तत्) unfit to be delayed admitting of no delay धर्मासनम the seat of justice is also called कार्यासन (V II) or व्यवहारासन (R 8 18) the seat in the court, from which the king dealt out justice to his subjects V 3 3–लोकतन्त्रस्य (government, administration) अधिकार the office of the government of the people R ghava

explains 'लोके भुवने तन्त्राधिकार प्रधानाधिकार । तन्त्र प्रधाने सिद्धान्ते' इत्यमर the office of the head of the people

Stanza 4 Construe —भानु सकृद्युक्ततुरङ्ग एव। गन्धवह रात्रिन्दिव प्रयाति । शेष सदैवाहितभूमिभार । षष्ठांशवृत्तेरपि एष धर्म । (इन्द्रवज्रा)'

The Kañcukī shows how the king's office admits of no repose (अविश्रम) by adducing the examples of the sun, the wind (गन्धवह so called because it wafts odour) and the serpent Śeṣa सकृत् once (for all) The sun has once yoked his horses and that is all He has now no time to unharness them and to yoke them again so busy he is with his work of general good रात्रौ च दिवा च रात्रिन्दिवम्, an irregular compound formed according to 'अचतुरविचतुर' etc ' पा 5. 4 77, which is the longest of Pāṇini's sūtras शेष is the name of a celebrated serpent, the son of कद्रू and कश्यप, who at the request of Brahmā, has taken upon himself the task of supporting the earth on his hood Vide म भा आदिपर्व 36. 19 'इमा मही शैलवनोपपन्ना ससागरग्रामविहारपत्तनाम् । त्व शेष सम्यक्चलिता यथावत् सगृह्य तिष्ठस्व यथाऽचला स्यात् ॥ ', also Mu ii. 18, Ku 3 13 षष्ठांशवृत्ति (षष्ठांशेन वृत्ति जीवन यस्य)is the king because he subsists on the sixth part Vide above p 298 The figure in the stanza is प्रतिवस्तूपमा

Stanza 5 Construe —(एष देव) प्रजा स्वा प्रजा इव तन्त्रयित्वा श्रान्तमना (सन्), द्विपेन्द्र यूथानि दिवा सचार्य रविप्रतप्त (सन्) शीत स्थानमिव, विविक्त निषेवते। (उपजाति)

The following are compared देव—द्विपेन्द्र , प्रजा —यूथानि, तन्त्रयित्वा—सचार्य, श्रान्तमना —रविप्रतप्त , विविक्त—शीत स्थानम् स्वा प्रजा —The ancient ideal of kings was to look upon the subjects as their own children तन्त्रयित्वा (having looked after) from तन्त्र—तन्त्रयति—ते to govern. श्रान्तमना. is better than अग्लान्तमना, because it is more forcible and corresponds more with रविप्रतप्त दिवा—This is superfluous Its sense is already conveyed by रविप्रतप्त., which shows that the द्विपेन्द्र had led his herd (यूथम्) by day when the sun was shining hot. It will be seen even Kālidāsa sometimes uses unnecessary words

v 5. 1 -उपत्यका as opposed to अधित्यका means 'the land at the foot of a mountain , while अधित्यका means ' the land on the head of a mountain the table land ' The termination त्यकन् is applied to उप and अधि in the sense of ' near and ' above ' re-

spectively, according to उपधिम्या त्यकचासन्नारूढ्या पा 5 2 34 (सत्रायामित्यनुवर्तत । पर्वतस्य आसन्न स्थलमुपत्यका । आरूढ स्थलमधित्यका । मि त्रो) 'उपत्यकाद्रेरासन्ना भूमिरूर्ध्वमधित्यका' अमर V 5 3–सादरम्–When the chamberlain brought the news about the arrival of the sages from the forest near the Himalaya, what struck the king about it was that they had brought a message from the great sage Kāśyapa He, therefore, repeated the words 'काश्यपसंदेशहारिण तपस्विन' with reverence Consequently, the reading which introduces the word सस्त्रीका after काश्यपसंदेशहारिण is not proper It is evidently an interpolation But when once सस्त्रीका was interpolated, it was felt that it did not go well with सादरम् So सादरम् was further changed to सविस्मयम This reading with सविस्मयम and सस्त्रीका means that what struck the king most about the news of the chamberlain was the fact that women had accompanied the sages And this naturally caused him surprise (विस्मय) In this connection it is significant to note what the king says to his Pratihāri below In this speech he seems anxious to learn why the sages have been sent to him by Kāśyapa There is no reference to women here So it appears that what struck Duṣyanta most when he heard the news about the arrival of the sages was the fact that they had brought a message from Kāśyapa The reading with सविस्मयम् and सस्त्रीका must, therefore, be rejected V 5 5–उपाध्याय is so called because 'उपेत्य अधीयते अस्मात्' Manu defines him as 'एकदेश तु वेदस्य वेदाङ्गान्यपि वा पुन । योऽध्यापयति वृत्त्यर्थमुपाध्याय स उच्यते ॥ 2 141 V 5 6–'श्रौतेन–श्रुतौ विहितेन enjoined by the Śruti or the Vedas V 5 9–वेत्रवति When did this female door-keeper or portress enter ? No indication of her entrance has been given before Is Kālidāsa nodding, or are we to suppose that the first stage-direction should read 'तत प्रविशति आसनस्थो राजा विदूषक प्रतिहारी च पृष्ठतस्थो ? अग्नि मार्गम्–Note 'अग्न्यागारगत कार्यं पश्येद्वैद्यतपस्विनाम् । पुरोहितसहायस्तत् प्रत्युत्थायाभिवाद्य च ॥' कौटिल्य अर्थशास्त्र प्रकरण 16 V 5 11, 12–अधिकारखेद निरूप्य–Note that this is a very difficult stage-direction It is almost impossible to show by means of gesticulations that the king is fatigued with the duties of his office सर्व तु –This is a very good general proposition, but like all such propositions it is only half true Ordinary people also often find that their troubles and anxieties are by no means ended with the attainment of their desired object.

Pleasure many a time lies in pursuit not in possession However the king makes the above statement because he wants to prove that his life is not happy This is in conformity with the general human tendency to look upon the other fellows' lot as better than one's own Many a man would wish to be a king with all his worries and anxieties चरित (attained) अर्थः यैः, तेषां भावः चरितार्थता the state of having their desired object (viz. the acquisition of the kingdom or throne) achieved दुःखोत्तरा is explained as (i) दुःखम् उत्तरं प्रधानं यस्याम् । दुःखबहुलेत्यर्थः abounding in trouble (ii) दुःखम् उत्तरम् अनुगामि यस्याम् । दुःखानुगतेत्यर्थः followed by troubles For similar compounds with उत्तर vide R. 7 49, 16. 60 Dusyanta is here contrasting the condition of kings with that of ordinary beings An ordinary man becomes happy when he obtains the object of his desire But in the case of kings the acquisition of the object of their ambition viz the kingdom is followed by troubles What these troubles are is explained in the following stanza For the general idea compare 'तमात्मसम्पन्नमनिन्दितात्मा कृत्वा युवानं युवराजमेव । सुखानि सोऽभुङ्क्त सुखोपरोधि वृत्तं हि राज्ञामुपरुद्धवृत्तम् (= कारागृहवद्धसदृशम्) ॥' R 18 18

Stanza 6 Construe —[राज्ञः] प्रतिष्ठा औत्सुक्यमात्रमवसाययति । लब्धपरिपालनवृत्तिः एव क्लिश्नाति । स्वहस्तधृतदण्डं राज्यं, स्वहस्तधृतदण्डम् आतपत्रमिव यथा श्रमाय [भवति, तथा] अतिश्रमापनयनाय न [भवति] (वसन्ततिलका)

प्रतिष्ठा firm establishment (on the throne) attainment (of the desired object viz the kingdom) Before one becomes King, one is very eager to be so But when once that position is attained all the old eagerness vanishes This is a matter of common experience. Compare 'The hours we pass in happy prospects in view are more pleasant than those supplied with fruition, for in the first case we cook the dish to our own appetite, while in the second nature cooks it for us Goldsmith 'The Vicar of Wakefield'. 'Remind him of each wish pursued How rich it glowed with promised good Remind him of each wish enjoyed, How soon his hopes possession cloyed" Scott 'Rokeby' Not only does the acquisition of kingdom put an end to all eagerness, but it entails the further worry (क्लिश्नाति) of protecting what is obtained and that business (वृत्ति) is by no means easy In the second half the kingdom is compared to a parasol (आतपत्रम्), the

pole (दण्ड) of which is held in one's own hand Kingdom even like such a parasol removes fatigue no doubt, but it does not do so completely (अति = अत्यन्तम्) On the contrary the fatigue it causes more than counterbalances the fatigue it removes We must remember the king is in a pessimistic mood and wants to point out that his office is not quite so enviable Therefore the positive and emphatic reading यथा श्रमाय is better than न च श्रमाय Besides the second line definitely suggests that राज्य is श्रमाय नाति नाय (i) श्रमापनयनाय न अति (यथा श्रमाय अति) is not sufficient or competent for removing fatigue (as for causing it) अति is here taken as an independent word We must in this case remember that kingdom to a certain extent does remove fatigue and give pleasure There is no denying this But what makes it not so desirable is that the fatigue caused though it may be of another kind is more than a match for the fatigue removed or the pleasure produced This explanation therefore, is not satisfactory (ii) अति अत्यन्तम् (completely) यथा। तथा यह श्रमापनयन तस्मै This is to be preferred Note that स्वहस्त दण्डम् is paronomastic and goes with राज्यम् also In that case दण्ड means the power of punishing offenders etc, the executive The above is the case of those kings only who hold the executive in their own hand, who really rule and not merely reign The lot of a modern constitutional king who is not responsible, but leaves the executive to his ministers is happy enough Similarly, if the parasol is held by somebody else and one only walks under its shade, it is quite comfortable Remember that आतपत्रम् does not mean the modern light umbrella to which the description in the third line is hardly applicable It signifies the ponderous parasol of an ornamental type which is even now sighted on the occasion of a bridegroom's first expedition to the bride's house for marriage, or the festive procession of a deity

v 6 1.—विविधा ताग विनाग (various measures of music) विताल (standing metaphorically for वितालगानम्) शिल्प यस्य स वैतालिक one who is skilled in singing in various measures of music The word is also explained as विविधन ताग्न चरति or विविधताल प्रयाजनमस्य who maintains himself by or whose main purpose is, various measures of music वैतालिक means a bard in general, though Amara restricts it to those who sing in the morning and wake up the king from his sleep ('वैतालिका बोधकरा') Besides प्रबोधन, the

duty of these bards was to announce the various periods of the day, to praise the king and his ancestors on festive occasions and to cheer him up if he grows melancholy, for any reason. The present bards perform this last duty. Read: 'तत्तत्प्रहरकर्योग्यगयैस्तत्कालत्वाचिभि श्लोकैः । मत्र्यसमय च विताल गायन् वैतालिको भवति ॥' भावप्रकाश

The stage-directions (नेपथ्ये ।) वैतालिकौ, प्रथम and द्वितीय raise an important point of stage-management. If the words 'विजयता देव' and stanzas 7 and 8 are uttered from behind the curtain what is the propriety in giving the stage-directions वैतालिकौ, प्रथम and द्वितीय? For aught we know these may be uttered by anybody from behind the curtain. How is the audience to know that they have been uttered by the bards? The bards do not come on the stage. The audience merely hears the sentence and the stanzas and has absolutely no means of finding out who utters them. We think Kālidāsa is here guilty of a blunder in stage management. What the poet should really have done is to arrange that these stanzas are uttered 'नेपथ्ये' only. Then he should have put in a few more words in the king's next speech from which the audience would know that the stanzas are recited by the bards. The king's words 'एते क्लान्तमनस पुनर्नवीकृता स्म' do not give us any definite clue as to who must have recited those stanzas. It is of course possible to infer from the king's words that the bards must have recited them. But a definite indication of that fact was necessary. In the Mudrārākṣasa in a similar situation is developed and similar stage-directions are given. But there Viśākhadatta makes the king say 'आर्य वैहीनरे आभ्या वैतालिकाभ्या सुवर्णशतसहस्र दापय', from which we know that it is the bards who have recited the stanzas from behind the curtain. Kālidāsa should have done something of the same kind. He could have put in 'आभ्या वैतालिकाभ्याम्' after 'एते क्लान्तमनस' in the king's speech in V. S. 1. For similar stage-directions vide विक्रमोर्वशीय V. 21–22 (Pandit)

Stanza 7 Construe—स्वसुखनिरभिलाष (सन्) लोकहेतो प्रतिदिनं खिद्यसे । अथवा तव वृत्ति एवंविधा एव । पादपो हि मूर्ध्ना तीव्रमुष्णमनुभवति शमयति च छायया परिताप शमयति । (मालिनी)

In this stanza the king is flattered for his self-less ... अथवा–The clause preceding this suggests admiration for th

king's selfless work But अथवा changes the previous thought and the next clause suggests there is no reason for admiration, as the king's life is just of that kind The whole only results in intensifying the admiration felt This is called आक्षेपाठवार The comparison with a tree in the second half is happy and must have tickled Duṣyanta Rāghava thinks पादप is significant and explains it as 'पादाश्चरणान् पाति रक्षतीनि च। अन एव न वृक्षादिपदोपादानम्' The king is also pādapa in the sense that he protects his subjects, who can also be called his pādas or supports But all this is too much पादप is generally derived as पादैः पिबति जमौ

Stanza 8 Construe —आत्तदण्ड विमार्गप्रस्थितान् नियमयसि, विवाद प्रशमयसि, रक्षणाय कल्पसे। विभवेषु अतनुषु (सत्सु) ज्ञातय सन्तु नाम। प्रजाना बन्धुकृत्य तु त्वयि परिसमाप्तम्। (मालिनी)

The first half of the stanza is a matter of fact description of the king's official duties and points out to him how useful he is to his subjects He should have, therefore, no reason for being fatigued with his office The second half is not always properly understood It is the duty of kinsmen to stand by their relatives both in prosperity and adversity 'उत्सवे व्यसने चैव म ग्रामे शत्रुनिग्रहे। राजद्वारे श्मशाने च यस्तिष्ठति स बान्धव ॥' But the so called kinsmen perform only half their duty inasmuch as they crowd round a person when he has abundant riches The other half viz standing by and supporting him in his adversity is done by Duṣyanta Thus the duty begun by kinsmen finds its consummation in the king (त्वयि परिसमाप्तम्) नाम shows कुत्सा or contempt How contemptible it is for kinsmen to act in this way (R) Or we may take नाम with ज्ञातय ज्ञातय नाम the so called kinsmen Compare 'नावाचे ज्ञानी' For such use of नाम vide Ku 5 32 There is also another way of construing the second-half We here do not take अतनुषु विभवेषु as a locative absolute- 'Let kinsmen be (included) among the abundant riches' This means kinsmen really do not perform their natural duties as such with reference to a man, but they merely form part or appendage of his wealth appearing or disappearing along with them But the entire (परि = सर्वत) work of kinsmen is done by Duṣyanta in the case of his subjects

v. 8 1–नवीकृता (rendered fresh) is an example of the technical use of च्वि, for नव is used in a metaphorical sense v 8 ६–

होमार्था धेनु the sacrificial cow. This does not mean that the cow was to be sacrificed The word signifies a cow, which was useful for sacrifices Cows' milk was mixed with the soma juice before it was offered to gods in sacrifices It was also used for producing ghee, which was required for several sacrificial purposes. This sacrificial utility of the cow was the main cause of the sanctity it has attained in Hindu society. v 8 1—अलिन्द an elevated quadrangular place at the door, a raised verandah 'प्रघाणप्रघणालिन्दा बहिर्द्वारप्रकोष्ठके ।' अमर 'त्रीणि द्वारप्रकोष्ठात् (the room near the gate of a house) बहि द्वाराग्रवर्तिचतुष्कस्य ' व्या सु.

Stanza 9 Construe —किं तावत् व्रतिना उपोढतपसा [ऋषीणा] तप विघ्नै दूषितम् । उत धर्मारण्यचरेषु प्राणिषु केनचित् असत् चेष्टितम् । आहोस्वित् वीरुधा प्रसव मम अपचरितै विष्टम्भित । इति आरूढबहुप्रतर्क मे मन अपरिच्छेदाकुलम् । (शार्दूलविक्रीडितम्)

The king could not understand why the party was sent to him by Kāśyapa His mind entertains various conjectures (प्रतर्क combines in it the sense of doubt and conjecture) regarding the reasons which generally bring ascetics to kings, but as he cannot decide in any definite way (अपरिच्छेद indecision), he becomes distressed (आकुल) For a similar stanza uttered by Daśaratha when Viśvāmitra comes to him vide अनर्घराघव I 25 उपोढतपसाम् those that had developed austerities Supply ऋषीणाम् or मुनीनाम् as the substantive for the two adjectives व्रतिनाम् and उपोढतपसाम्, which are used without it according to 'विशेषणमात्रप्रयो विशेष्यप्रतिपत्ती ' The vows they observed were a means of developing penance असत् adv wickedly. वीरुधा प्रसव the produce of creepers, such as flowers, fruit etc. विष्टम्भित (p p p from वि - स्तम्भ् स्तम्भते, स्तभ्नोति, स्तभ्नाति, which also yields स्तब्ध) stopped, withheld The underlying idea in the 3rd line is that unnatural occurrences and calamities among the subjects were due to the misdeeds (अपकृष्टानि चरितानि) of the king. Compare vi 26 below, R 15 17 'न राजापचारमन्तरेण प्रजामु अकालमृत्यु सञ्चरति ' U II, 'नास्य दुष्कृत किञ्चिन्महदस्ति न मजाय । यथा हि विषयस्थाना बालाना मृत्युरागत ॥ 10 राजदोषैर्विपद्यन्ते प्रजा ह्यविधिपालिता । असद्वृत्ते हि नृपतावकाले म्रियते जन ॥ 16 रामायण उत्तरकाण्ड 73

v 9 2—सुचरितनन्दिन pleased with your good deeds This is a reply to the king's 'ममापचरितै etc.' The king feared condemnation of his misdeeds The Pratihārī suggests commendation

of good deeds (R) समाजयितुम् to congratulate It is one of the few dissyllabic roots in Sanskrit and belongs to the 10th conj. Some explain सुचरित० as 'pleased with their well continued (unobstructed) observances', which is not good A distinct antithesis between the previous अपचरित and this सुचरित is meant V. 9 ऋ-मुनय—This plural shows that besides Sārṅgarava and Sāradvata one or more other sages had accompanied the party though none of them takes any part in the scene that follows

Stanza 10 Construe —महाभाग असौ नरपति अभिन्नस्थिति (वर्तते), वर्णानामपकृष्टोऽपि कश्चित् अपथ न भजते (इति) कामम् । तथापि शश्वत्परिचितविविक्तेन मनसा इदं जनाकीर्ण (स्थान) हुतवहपरीत गृहमिव मन्ये। (शिखरिणी)

Sārṅgarava felt in that place which was swarmed with people (जनाकीर्णम्), like a fish out of water and wanted to fly away from it as from a house enveloped (परीत) in flames of fire This was probably a presentiment of what was to happen The worthy pupil, however, could think of no probable reason why such a mood should have crept over him The king was an excellent man, who never swerved from his duty (न भिन्ना स्थिति मर्यादा bounds of duty येन) The subjects also even down to the lowest (अपकृष्ट), never resorted to a wrong path (अपथम्) Sārṅgarava, therefore, concluded that his melancholy mood could be ascribed to the fact that his mind was always (शश्वत्) accustomed to solitude and, therefore, naturally reeled back from a crowded place महाभाग is thus defined 'आत्म्योत्पत्तिमामृत्यो कल्ङका यस्य नो भवेत् । स्याच्चैवानुपमा कीर्तिर्महाभाग स उच्यते ' This epithet becomes significant in view of the abuses which Sārṅgarava later on heaps on the king जनाकीर्ण refers to the crowded city and is an example of विशेषणमात्रप्रयोग etc ' We have to understand पुरम् or नगरम् as the विशेष्य here Compare ' न शक्नोमि आकीर्णे आत्मना जिह्मा रक्षितुम् ' V n हुतवह for fire in preference to अग्नि or ज्वलन is very appropriate in an ascetic's mouth But the simile of a house on fire does not appear to be free, like, it has a tinge of urbanity about it It may also be that when Sārṅgarava saw so many people surrounded by all kinds of temptations he likened them to a house engulfed in flames

Stanza 11 Construe —(अहमपि) इह सुखसङ्गिन जन, स्नात अभ्यक्तमिव, शुचि अशुचिमिव, प्रबुद्ध सुप्तमिव, स्वैरगति बद्धमिव अवैमि। (आर्या)

Note the difference between the impressions of these two pupils. While Śārṅgarava has his eye directed to more or less the exterior, Śāradvata looks to the interior. The one wants to fly away from the place, while the other pities the men addicted to pleasure (सुखसङ्गिनम्). The similes used have a logical connection between them and mark the various steps by which final release is obtained according to Hindu philosophy. Thus स्नात, शुचि, प्रबुद्ध and स्वैरगति suggest देहशुद्धि, मनःशुद्धि, प्रबोध or तत्त्वज्ञानम् and मोक्ष respectively(R). None of these Śāradvata finds in the people of the city. अभ्यक्त (p p p from अञ्ज् अनक्ति अङ्क्ते with अभि) means anointed or besmeared with oil. An anointed person is said to be unclean. Compare तैलाभ्यक्ते चितायूमे मैथुने क्षौरकर्मणि । तावद्भवति चाण्डालो यावत् स्नानं समाचरेत्

V II 2—वामेतरत् other than the left i e the right. The belief is that the throbbing of the right eye or the right arm forebodes ill to women and good to men and that of the left eye or the left arm good to women and ill to men. Note 'दक्षिणमङ्गं पुंसः स्त्रियाश्च वामं शुभावहं स्फुरितम् । नीचोच्चमध्यमात्रं फलमिति च गात्रोचितं स्पन्द ॥ शार्ङ्गधरपद्धति st 2542. This belief is so ingrained in our nature that even though we may be convinced from experience that the throbbing means nothing we yet become a little uneasy when it actually occurs. A similar belief is found referred to in Shakespeare's Othello iv where Desdemona says 'Mine eyes do itch doth that bode weeping ?' V II 4–प्रतिहतममङ्गलम्–compare the Marathi 'इडा पीडा टळो अमंगळ पळो'. V II 5 6–वर्णाश्रमाणां रक्षिता—This was a significant description. It shows the king was very scrupulous in observing his duties the principal of which was to see that all people followed the वर्णाश्रमव्यवस्था. Vide R 14 67. V II 8–महाब्राह्मण does not here possess the condemnatory sense which the word usually has. It is just a formal way of addressing the king's Purohita. कामम् it is true, I admit. Śārṅgarava is here pointing out the difference between the Purohita's and his own way of looking at the king's action. The Purohita is in the king's employ and is naturally an interested party, when the question of judging the king's action arises. That is why the king's humility in already leaving his seat in order to welcome the sages strikes him so much. But Śārṅgarava is perfectly indifferent (मध्यस्थ) in the matter. He neither praised the king's humility nor does he condemn it. For he believes

that humility is the proper nature (स्वभाव) of people like the king and what is natural need cause no wonder It should be noted that Sārngarava shows himself to be exceedingly clever here To say that he is indifferent to the king's humility, because that humility is natural to him, is really a more emphatic and effective way of praising him for it

Stanza 12 Construe —तरवः फलागमैः नम्राः भवन्ति। घनाः नवाम्बुभिः दूरविलम्बिनः (भवन्ति)। सत्पुरुषाः समृद्धिभिः अनुद्धताः (भवन्ति)। परोपकारिणाम् एषः स्वभाव एव। (वंशस्थविलम्)

फलागमैः = आगतैः फलैः, according to a Sanskritism already noted दूरविलम्बिनः that hang a long way down Sārngarava here adduces examples to show that the king's humility need not be wondered at. This stanza also occurs in Bhartrhari's Nītiśataka The question of its authorship cannot be decided One way of accounting for such occurrences is to suppose that the stanzas in question belonged to a mass of floating literature, called subhāsitas, upon which probably both the authors had drawn

V 12 2-प्रसन्न मुखवर्ण येषाम् मुखवर्ण the colour or expression of the face, complexion विश्रब्धं विश्वासयुक्तं कार्यं येषाम् whose business is of an assuring character, or whose business inspires confidence They do not come to report any calamity, as you fear

Stanza 13 Construe पाण्डुपत्राणां (मध्ये) किसलयमिव, तपोधनानां मध्ये अवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या (अवस्थिता) का स्वित्। (आर्या)

अवगुण्ठनवती possessed of a veil This indicates the prevalence of the purdah system in ancient India It is a mistake to suppose as many do, that this system came to India with the Mohamedan conquest The Mahābhārata and the Rāmāyana possess many clear indications to prove that the system prevailed in these times at least at the time when these works were composed The recently discovered plays of Bhāsa also prove that this practice existed in India before the birth of Christ But even from the ancient times certain occasions were accepted as exceptions to this rule of the seclusion of women, on which they could be looked at without any guilt attaching to the person looking on, or any contamination to the person looked at Vide from among numerous references, रामः —मैथिलि । अपनीयतामवगुण्ठनम् ।

भो भो शृण्वन्तु शृण्वन्तु भवन्त । स्वैर हि पश्यन्तु कलत्रमेतद् बाष्पाकुलाक्षैर्वदनैर्भवन्त । निर्दोषदृश्या हि भवन्ति नार्य यज्ञे विवाहे व्यसने वने च ॥' भास प्रतिमानाटक 1 20 'व्यसनेषु च कृच्छ्रेषु नो युद्धे न स्वयंवरे । न क्रतौ न विवाहे न दर्शनं दुष्यते स्त्रिय ॥ रामायण युद्धकाण्ड 114. 28, महाभारत सभापर्व 97. 4-7 शल्यपर्व 19 63, स्त्रीपर्व 9 9, 10 The epithet असूर्यम्पश्या usually applied to a king's wives, also points to the same custom But it is interesting to note that as early as the days of the Rāmāyana it seems to have been recognised that the proper veil for woman's virtue was her character For in the same chapter of the Yuddhakānda Rāma says 'न गृहाणि न वस्त्राणि न प्राकारास्तिरस्क्रिया । नेदृशा राजसत्कारा वृत्तमावरणं स्त्रिय ॥' The simile in the second half of the stanza is very appropriate because it is used with reference to people from the forest

v 13 1-कुतूहलगर्भ pregnant with curiosity Impelled by curiosity, the Pratihārī wanted to conjecture who the lady was, but she found her conjecture did not work The reading कुतूहलगर्भोपहित makes no sense Rāghava explains it as 'कुतूहलेन गर्भ उपहित युवन ', which is far-fetched In 'कुतूहलगर्भ प्रहित ' प्रहित is superfluous प्रतिहत means the conjecture is repelled, but that idea is contained in न प्रतर्कति v 13 4-अनिर्वर्ण कलत्रम् This bears testimony to the king's lofty character The preposition निर् (minutely) is important What is forbidden is *minute* observance of other people's *wives* The word कलत्रम् is also important It suggests that unmarried girls can be minutely observed Otherwise the possibility of love-marriages will for ever be set aside People who object to the king's sentiment in 'शुद्धान्तदुर्लभ etc' 1 17 on the ground of his subsequent lofty principle indicated in 'अनिर्वर्ण कलत्रम्' do not seem to have understood the significance of the word कलत्रम् Compare 'नायक—कदाचित् द्रष्टुमनर्होऽयं स्त्रीजनो भवेत् । विदूषक भो वयस्य, कन्यका खलु एषा तर्कित प्रेक्षावहे । नायक — को दोष । कन्यका हि निर्दोषदर्शना भवन्ति । नागानन्द 1 'कन्यकादर्शनं निर्दोषम्' प्रतिज्ञायौगन्धरायण III 'नयुक्त परकलत्रदर्शनम्' मृच्छकटिक 1 v 13 8 9-उपाध्यायसंदेश-उपाध्याय here is not used in the technical sense of Manu noted above It only means a preceptor

Stanza 14 Construe — त्वयि रक्षितरि (सति) सता धर्मक्रियाविघ्न कुत । अंशुमति तपति (सति) तम कथमाविर्भविष्यति । (अनुष्टुभ्)

सता should be construed with धर्मक्रियाविघ्न and not with रक्षितरि (R) For the king protected both the good and the bad

with this difference however, that he endeavoured to make the bad good (नियमयसि विमार्गप्रस्थितान्) सता रक्षितरि would further convey the suggestion that Dusyanta possessed असत् people among his subjects (R), from whom he withheld protection which is not good घर्मांशु is the hot rayed (sun) घर्मा उष्णा अंशव किरणा यस्य घर्मं घृ—घरति प्रस्विद्यते अदर्शनेन means heat, then hot, as an adjective For a similar idea compare 'सर्वत्र नो वातमवेहि राजन्नाथ कुतस्त्वय्यशुभं प्रजानाम्। सूर्ये तपत्यावरणाय दृष्टेः कल्पेत लोकस्य कथं तमिस्रा ॥ R 5 13

v. 14 1—अवथान् significant, literally true रञ्जयति (pleases) असौ राजा राजते (shines by the performance of his duties) असौ is also available Note 'यथा प्रह्लादनाच्चन्द्रः प्रतापात्तपनो यथा। तथैव सोऽभूदन्वर्थो राजा प्रकृतिरञ्जनात् ॥ R 4 12 कुशली—Read 'ब्राह्मण कुशलं पृच्छेत् क्षत्रबन्धुमनामयम् (absence of आमय or disease i e health) । वैश्य क्षेमं समागम्य शूद्रमारोग्यमेव च ॥ Ms 2 127 v 14 5–उपायस्त—Aorist of यम् with उप to marry युवया प्रीतिमता—Words signifying ' love attachment respect such as स्निह्, अभिलष etc govern the locative of the person or object for whom or which the love etc is shown

Stanza 15 Construe—त्वमर्हतां प्राग्रसरः (इति) न स्मृतः असि। शकुन्तला च मूर्तिमती सत्क्रिया। तुल्यगुणं वधूवरं समानयन् प्रजापतिः चिरस्य वाच्यं न गतः (वाच्यस्थितिः)

Honour properly belongs to the deserving Dusyanta was the foremost (प्राग्रसर) of the deserving Sakuntala on the other hand (च) was honour incarnate The union between the two therefore was very happy (R) सत्क्रिया (honour worship respect) may also be taken in the sense of good action The most natural abode of good action is of course the worthy The marriage of the two is therefore commendable The idea underlying the second half of the stanza is that Prajapati who presides over all matches always blunders in the selection of the parties It was only after a long time (चिरस्य) that in the case of Dusyanta and Sakuntala he has not incurred the usual blame (वाच्यं न गतः) For Brahma's usual tendency vide 'य सुन्दरस्तद्वनिता कुरूपा या सुन्दरी सा पतिरूपहीना। यत्रानयं तत्रदरिद्रता च विध विचित्राणि विचेष्टितानि ॥' सुभाषितरत्नभाण्डागार st 58 under दैवाख्यानम् There is some difficulty regarding the formation of प्राग्रसर According to Panini सृ has the कृत suffix अ (ट) attached to

it to form सर, when it is preceded by पुर, अग्रत and अग्रे Thus अग्रेसर is legitimately obtained But अग्रसर is had only by sufferance Read 'पुरोग्रतोऽग्रेषु सर्तेः' पा 3 2 18 (पुरःसर । अग्रतःसर । अग्रसरेणार्थे वा सरतीत्यग्रेसर । सूत्रे अग्रे इति एदन्तत्वमपि निपात्यते । कथं तर्हि यूथ तदग्रसरगर्वितकृष्णसार्गमिति । बाहुलकादिति हरदत्त । सि कौ) वधूश्च वरश्च वधूवरम्, according to the Vārtika सर्वो द्वन्द्वो विभाषया एकवद्भवतीति वाच्यम्

V 15 1—सहधर्मचरणाय—This was considered to be the principal object of a Hindu marriage and to accompany the husband in all his religious performances was the wife's most valued privilege V 15 2—गौतमी—It should be noted that owing to the curse of Durvāsas Dusyanta has forgotten not only Śakuntalā but also everything else connected with her Otherwise he would at once have recognized Gautamī who we remember had by her arrival put a stop to his romance with Śakuntalā and whom therefore he had special reason to note and remember

Stanza 16 Construe - अनया गुरुजनो नावेक्षित त्वयापि (अस्या) बन्धु न पृष्ट । एकैकस्य च चरिते एक (तृतीय मादृश) एकस्य (युवयो एकतरस्य) किं भणतु । (आर्या)

In a loving manner Gautamī wants to point out that in the matter of the marriage between Dusyanta and Śakuntalā both of them were in the fault Śakuntalā should have paid some regard to her elders which she did not The king at least ought to have consulted her relatives (बन्धुजनाख्यान), which also he failed to do. The matter thus was arranged singly by each (एकैकस्य चरिते) Consequently a third person like Gautamī had no scope (वचनावकाश) to address any words of reproof to either The ultimate idea is under these circumstances Dusyanta is bound to treat Śakuntalā with the utmost consideration The stanza also reveals the old lady's expectation that Śakuntalā and Dusyanta should really have consulted the elders before arranging their marriage There is a bewildering variety of readings in this stanza Those adopted in the text will however be found to be the best

V 16 6—उपन्यस्तम् placed before (me) Note that the speeches here are very cleverly arranged After the rather lengthy speech of Śārngarava Gautamī intervenes in somewhat

a garrulous way and then follows Sakuntalā's आत्मनम् All this while the king has no opportunity to open his lips Though the whole thing is natural it appears to the king, who has completely forgotten everything regarding Sakuntalā, as the introduction of a deep laid plot wherein he is sought to be inveigled And this also is natural The beauty of the fifth Act lies in the fact that both the contending parties were in the right It was a fight between two Truths and victory on one side or the other was impossible v 16 8–उपन्यास (उप समीप न्यस्यत अनो) that which is placed near, brought home i e the purport of or import The import of the king's words viz that he knew nothing of the affair and that it was quite unexpected hurt Sakuntala and naturally enough

Stanza 17 Construe आनिहृत्वैकसश्रया भर्तृमती सतीमपि जन अन्यथा विशङ्कते। अत स्वबन्धुभि प्रमदा तदप्रियापि परिणतु सम पे इष्यते। (वसन्ततिलका)

Kalidasa shows himself here to be a very close observer of the practical life in Hindu society अन्यथा is a very mild expression for व्यभिचारिणी तदप्रियापि—What if the she is his प्रिया as for example, in the present case, Sarngarava means, but even when she is अप्रिया, it is better she is with her husband The reading प्रियाप्रियापि is not so good If the प्रमदा is प्रिया, she will naturally be परिणतु समीप There is no point in telling this तदप्रियापि is sometimes objected to on the ground that Sārngarava did not know that Sakuntala was the king's अप्रिया But the reading तदप्रिया does not suggest this The pupil is only making a general statement to illustrate which an extreme case is taken The whole means that there is all the more reason why Sakuntalā should be brought there Compare 'कन्या पितृगृहे नैव सुचिरं वासमर्हति। जीवापवाद सुमहान् जायते पितृसद्मनि ॥ 33' पद्मपुराण स्वर्गखण्ड 2

v 17 1—पूर्व परिणीता परिणीतपूर्वा married before v 17 3—साम्प्रतम् is an avyaya and means 'proper, right' It may also mean 'now' i e when the marriage which he himself had contracted, is being doubted

Stanza 18 Construe —कृतकार्यद्वेष विमृ, धर्म प्रति विमुखता (किम्), कृता अवज्ञा (किम्) । अमी विकारा प्रायेण ऐश्वर्यमत्तेषु मूर्च्छन्ति । (आर्या)

When the king did not acknowledge his marriage with Śakuntalā Śārngarava was enraged and asked him whether his conduct proceeded from dislike or abhorrence (द्वेष) of what he had already done or from aversion (विमुखता) to his proper duty or from wilful (कृता) insult. Dusyanta answered by saying that Śārngarava's question was based on a false assumption (असतो मिथ्या कल्पना तया प्रयुक्त प्रश्न) viz that he had married Śakuntalā and was feigning ignorance. There was therefore no necessity of answering him. Śārngarava heeded not what the king had to say but proceeded with his angry denunciation. विकारा abberrations of mind. मूर्च्छन्ति take effect or spread. मूर्च्छ् मूर्च्छन्ति in this sense often occurs in Kālidāsa. अमी विकारा shows that more than two of such vikāras are previously mentioned viz द्वेष, विमुखता and अवज्ञा. The reading in the text would thus appear to be correct. वा and क readings are defective inasmuch as विमुखता alone cannot be referred to as अमी विकारा. म s कृतावज्ञा means कृतेषु अपराधेषु अन्याय्य अवज्ञा. Note 'य कृताज्ञ्च कृयगत्र कृतमित्य कृतानिति । स वै राजन् कृता नाम न शरीरकृत कृत ॥'

V 18 1—विशेषण specially grossly. It may also mean specifically the specific censure or charge being गन्धर्वमसत्य. It should be noted that Dusyanta remains perfectly cool and calm even when so seriously accused. V 18 4—प्रतनेत्यामि Old Gautami was very clever. But her device was of no practical use in this case. Dusyanta was a man of high principles. He would not accept a girl, however beautiful she might be when he did not remember he had married her.

Stanza 19 Construe —तवमुपानतमिदम् अनिलष्टकान्ति रूप प्रथमपरिगृहीत स्यात्र वा इति अव्यवस्यन् (अहम्) भ्रमर इव विभाते अन्तस्तुषार कुन्दम्, सपदि (तत्) भोक्तु नैव शक्नोमि, त्यक्तु (च) नैव (शक्नोमि)। (मालिनी)

The king was in a fix. It was inevitable that the sight of Śakuntalā's heavenly beauty should call to his mind on the principle of रम्याणि वीक्ष्य etc ' some mysterious remembrances of past friendship. But as a conscientious man he could not act upon those vague impressions. The king well describes his predicament by comparing himself with a bee. In the morning (विभाते) the Kunda flower has dew inside (अन्तस्तुषार). The bee, therefore, is not able at once to enjoy the honey therein, nor can he make up his mind to give up the flower altogether

because the sweet honey is too tempting Similarly, अध्यवसाय (अध्यवस्यन् not deciding) regarding her previous acceptance stood in the way of the king's immediately acknowledging her, but at the same time he could not abruptly let her off, because of her unimpaired beauty (अक्लिष्टकान्ति) When the sun rises, the dew vanishes and the flower becomes enjoyable by the bee Similarly when the curse would be removed, the indecision *would go away and the king would accept her* एवमुपनतम् which is thus presented to me (without any efforts on my part to obtain it).' अयत्नप्राप्यम् राघव This is the more reason why I should gladly accept her But I cannot do so

V 19 1—A similar idea seems to flash across the minds of both Dusyanta and his Pratihāri For she also refers to Sakuntalā as सुखोपनतं रूपम् सुखोपनतम् is just a paraphrase of the king's एवम् in the preceding stanza जोषम् is an avyaya meaning silent V 19 6—भाग्यधेयना—In somewhat of a helpless manner the king *is recounting to the ascetics the difficulties in his way He has* thought over the matter, but he remembers not having married Sakuntalā *If still he were to accept her, he would have to* acknowledge himself to be merely a nominal husband (क्षेत्रिन्) *with reference to her, who showed clear signs of pregnancy for he was conscious of having had nothing to do with her But this appeared to him to be highly objectionable How then was he to accept her* (प्रतिपत्स्ये)? The king's position is really pitiable His विकल्पव्यग्रमूढत्व is visible in the long drawn explanation he offers But Sarngarava cannot realise his position and at once proceeds to taunt him the more V 19 7—Abhirāma explains सत्त्वाऽऽक्षणम् as 'वचोऽप्यास्मिन्ननवकुचनीलिमादि' This is an example of how ancient commentators sometimes offer explanations without any sense of propriety How could the *king have* observed the second laksana that Abhirāma mentions? क्षेत्रिन् is the man who is the legal owner of the *field* (*also wife* 'क्षेत्र शरीरे केदारे सिद्धस्थानकलत्रयो' मेदिनी), but has nothing to do with the sowing of seed *therein* i e *a nominal husband The* reading क्षैत्रियम् means an adulterer, one who deserves to be *punished in the matter of another's wife*, and is formed according to 'क्षेत्रियच् परक्षेत्रे चिकित्स्य' पा 5 2 92 V 19.10—दूराधिरोहिणी high soaring मा तावत् (प्रतिपद्यस्व एनाम्) indeed, do not (accept her)! This is highly ironical and strongly condemns the king's non acceptance! The irony continues in the following stanza (R)

Stanza 20: Construe—कृताभिमर्शां सुतामनुमन्यमानः मुनिः स्वयं विमान्यो नाम; येन मुष्टं स्वम् अर्थं प्रतिग्राहयता दस्युरिव (त्वं) पात्रीकृतोऽसि. (उपजाति)

Śārṅgarava's righteous anger reaches its climax in this stanza Indeed, O king, Kāśyapa rightly deserves to be disrespected by you You went to his hermitage and outraged (अभिमर्श) his daughter Instead of getting enraged at this the simple sage approved of your action and himself offered his daughter to you He deserves contempt and you serve him right by refusing to accept her! The irony in the stanza is further enhanced by comparing the king with a robber (दस्यु), Sakuntalā with stolen property and Kāśyapa with its owner, who foolishly makes a gift of it to the thief कृताभिमर्शां सुताम् = सुताया कृतम् अभिमर्शम् नाम (rightly) implies approval (अभ्युपगम), of course in an ironical sense मुष्ट is a grammatical blunder The correct form is मुषित दस्यु (from दस्-दस्यति to lay waste Vide निरुक्त 7 28) is a Vedic word and was, like दास, applied to the aboriginal un-Aryan inhabitants of the country, who obstructed the Aryans religious rites, stole their property and harassed them in various ways पात्रीकृत is a proper च्वि form. Though the king was not a proper object to bestow anything upon, the sage in his fond kindness made him so

v 20. 1—Śāradvata is a man of cool head and unsentimental temperament He never loses his temper Śārṅgarava on the other hand, is a vigorous fellow. He cannot brook up with what he thinks to be an insult to his preceptor. वि-रम् is usually Ātmanepadin, but when it is preceded by the prepostions, वि, आ or परि, it takes the Parasmaipada according to 'व्याङ्परिभ्यो रमः' पा. 7 3 83 v 20. 2– प्रत्ययकारक प्रतिवचन प्रत्ययप्रतिवचनम् a reply that would create conviction in the king about your marriage with him v. 20 7, 8–इदम् and तादृशो, though so innocent looking, contain in them a world of meaning. While the former suggests the enormity of change, the latter refers to the intensity of the previous affection आत्मा एतत् my own self has now to be lamented—this is settled here The sentiment is quite worthy of a patient Hindu wife. Though Sakuntalā knows it is no fault of hers and has every right to presume the king is treacherous, she is far from blaming him. She says her own self deserves to be lamented. Note that in the seventh Act too (vii 24. 4, 5,)

Sakuntala attributes the king's failure to recognise her to her own misdeed in a former existence Compare also Sītā's utterance in R 14 62 The reading शोधनीय (to be cleared or purified) means that Sakuntala is making that effort (here व्यवसितम्—व्यवसाय) to *remind the king of their former love in order to get her character* cleared This reveals a cold calculating woman who is actuated with the desire of getting the blot on her character removed. Sakuntala could not have developed this mood under the terrible shock she had received The reading शोधनीय is therefore not good V 20 9—आर्यपुत्र Sakuntalā's reason for not addressing Dusyanta as Āryaputra is not correct She knew he had married her She therefore had every right to call him Āryaputra. But Sakuntalā is much too mild thus to force herself on him V 20 10 पौरव is meant to remind the king of his high pedigree युक्त नाम etc This is an appeal to the king's sense of honour It also contains a severe condemnation The king is a deceiver (प्रणाय) Sakuntalā is naturally open-minded (उत्तानहृदय) He made a contract with her in a holy place(आश्रमपदे) and now he is breaking it His crime is heinous, indeed !

Stanza 21 Construe --कूलंकषा सिन्धु इव प्रसन्नम् अम्भ तटतरु च, व्यपदेशम् आविलयितुम् इमं जनं च पातयितुं किमीहसे । (आर्या)

The following are compared शकुन्तला-कूलंकषा सिन्धु, व्यपदेश-प्रसन्नमम्भ, इमं जन (दुष्यन्तम्)-तटतरुम् The river that dashes against its bank renders its limpid (प्रसन्न) water turbid (आविल) and fells down the tree on the bank Similarly, Sakuntalā by her allegations was sullying her family (व्यपदेश व्यपदिश्यते अनेन) and degrading Dusyanta कूलंकषा–The krt affix खच् (अ) is applied to कष् according to 'सर्वकूलाभ्रकरीषेषु कष' पा 3 2 42 (सर्वंकष खल । कूलंकषा नदी । अभ्रंकषो वायु । करीषंकषा वात्या । सि कौ)

V 21 4–उदार कल्प an excellent or capital idea or proposal compare with this expression 'प्रथम कल्प' which occurs in several plays of Bhāsa, V 21. 9–शक्रावतार appears to be a small settlement on the Ganges, possessing a flight of stairs (अवतार–Marāthī घाट) the water in which was sacred to Saci We shall find later on that the fisherman, who found the fatal ring, lived in Sakrāvatāra, V 21 11–इदं तत्–Women (स्त्रीणां समूह स्त्रैणम्) are said to be ready-witted (नात्कालिकी तु प्रतिभा प्रत्युत्पन्नमति स्मृता' सुधाकर) Gautamī's defence furnishes an illustration of the saying The

king is laughing at Gautamī Compare Women's wit never has yet failed at a pinch ' Taylor-*The Confession of a Thug* v 21 14—श्रोतव्यम् etc—This is a very severe taunt You first wanted to give me visual proof Now you have come down to a proof which is to be heard! Presently perhaps you will say there is no proof at all For your whole story is false (R) The reading वेतसलतामण्डपे for नवमालिकामण्डपे is better The Vetasa bower was the scene of their meeting in Act iii and consequently must have had a great attraction for them It was probably the witness of many विविधविलम्भातिशयप्रसङ्गाः (C n) between Dusyanta and Śakuntalā and its very mention Śakuntalā expected would send a thrill of delight in Dusyanta v 21. 18—शृणुमस्तावत्—This shows the king's utter indifference to the poor girl's story He is convinced the whole thing is got up and offers one more taunt to Śakuntalā (R) The wonder is how Śakuntalā could proceed with her story inspite of these unkind cuts from Dusyanta The answer probably lies in the fact that matters had then advanced to such a stage that to take back or remain silent meant confession of guilt Śakuntalā therefore wanted somehow to go to the end of what she had begun She is inspired with the courage of desperation v 21 21–उपच्छन्दित coaxed v 21 26–तत प्रणय he made love to it i e accepted it परिहसितोऽसि you said in joke The termination त is added कारि, because स्म is जनम त मनात गत (relation) नैपा ते Both Śakuntalā and the deer were attached to the forest and both of them were thus foresters (आरण्यका) 'सर्व सगन्धेषु विश्वसिति' गन्धकामोदगर्वेतु' हैम Dusyanta probably was often taunting Śakuntalā, in a loving manner with being a forester The joke thus was expected to call up many pleasant remembrances That was probably why Śakuntalā chose the incident v 21 28–आत्म निर्वर्तिनीनाम् of women who (seek to) accomplish their own purposes Williams reads 'निवर्तिनीनाम्' which means 'who turn (the voluptuaries) from their own duty' अनृत मधुरै with honeyed words full of falsehood विषयिण voluptuaries The suggestion is as he is not such a one the ladies have no chance of succeeding against him v 21 32–कैतवम् deceit किनवस्य कर्म कैतवम् 'कैतव द्यूतदम्भयो' हैम

Stanza 22 Construe —स्त्रीणाम् अशिक्षितपटुत्वम् अमानुषीषु (अपि

-मान्य) मानुषाय या प्रतिबोधवत्य (तासु) विभुः। परभृताः स्वम् अपत्य जातम् अन्तरिक्षगमनात प्राक् अन्यैः द्विजैः पोषयन्ति स्म । (वसन्ततिलका)

अमानुषीषु among females other than human i e among birds viz the cuckoos That women possess untaught cleverness is of course true as far as the human species is concerned But women s untaught cleverness is not confined to human beings It is found even among lower animals This is what the poet c अमानुषीषु says It is said the cuckoo lays its eggs in the nest of the gullible crow which thinking the eggs to be its own warms and hatches them and nourishes and brings up the young ones till they grow old enough to be able to fly up in the sky (अन्तरिक्षगमन) and abandon ungratefully the nest of their nourishers Hence the cuckoo is called परभृत (परेण भृत or परभृता /) or बहुपुष्ट परपुष्ट and the crow परभृत् (परान् बिभर्ति or भर्ति) Vide in this connection Mallinatha on Ku 2 प्रतिबोध व त possessed of intellect as opposed to अमानुषीषु अन्यैः द्विजैः refers to the crows Birds are called द्विज because they are first born as eggs and then as young ones The three higher castes are also called द्विज because their second birth takes place at the time of their upanayana ceremony Vide याज्ञवल्क्यस्मृति 1 39 स्म indeed verily The king wants to prove untaught cleverness is found even amongst a n mira females So he uses स्म to show that the common belief about female cuckoos is true He at least believes it to be so For similar idea note वयस्य निसर्ग-निपुण स्त्रियः (Mal and मृच्छकटिक n 23 In this stanza we have a covert reference to the story of Sakuntala s birth and perhaps even to her unchastity Menaka her mother was an amanusi or a celestial woman and she further may be looked upon as parabhrta in the sense that she, being a courtesan of heaven naturally looked to others for maintenance as courtesans do Before she flew to heaven she entrusted the care of her daughter to a dvija or Brahmana viz Kanva who was other (अन्य) than the real dvija viz Visvamitra the father of the child Further Menaka, who was a parabhrt herself seemed naturally to have made her daughter also a parabhrta (R) with the result that she was then trying to father her child on the king It must be remembered that Dusyanta could not have meant this reference for he had forgotten everything about Sakuntala owing to the curse He unconsciously uses words in such a way that the re

ference is brought home to Śakuntalā who, naturally takes it as a fresh proof of the king's devilish character For a time she is off her feet and her wrath is roused The result is seen in 'अनार्य etc It is interesting to note that in the original 25 Mahābhārata Duṣyanta in charging Śakuntalā makes reference to her low birth and in doing so compares her to a cuckoo Note 'जातिश्चापि निकृष्टा ते कुलीनेति विजल्पसे । जनयित्वा स्वमुत्सृष्टा कोकिलेव परैर्भृता ॥' आदिपर्व 94 Also cf 'न त्वामभिजानामि त्वयि मत्तजलार्जितम् । असत्यवचना नारि कस्ते श्रद्धास्यते वच ॥ 96 मेनका निरनुक्रोशा बन्धकी जननी तव । यया हिमवत प्रस्थे निर्माल्यमिव चोज्झिता ॥ 97 स चापि निरनुक्रोश क्षत्रयोनि पिता तव । विश्वामित्रो ब्राह्मणत्वलुब्ध कामवश गत ॥ 98 मेनकाप्सरसा श्रेष्ठा महर्षीणा पिता च ते । तयोरपत्य कस्मात् त्व पुंश्चलीव प्रभाषसे ॥ 99 अश्रद्धेयमिद वाक्य कथयन्ती न लज्जसे । विशेषतो मत्सकाशे दुष्टतापसि गम्यताम् ॥ 100' पद्मपुराण स्वर्गखण्ड अध्याय 3

v 22 3-अनार्य (ignoble man) was the severest abuse that the innocent forest-bred girl could think of अनुमानम् measure or standard. The king was really a wicked man but had put on a cloak (कञ्चुक) of virtue He, therefore, resembled a dangerous well the opening of which is covered with grass and which consequently looks like ordinary ground Misled by the exterior if an unsuspecting traveller went near the place he was sure to come to grief v 22 4-अनुकृति प्रतिपत्स्यते will undertake to imitate you This means nobody would like to degrade himself so low as to act in the way the king had done v. 22 5-सदिग्धबुद्धिम् of doubtful mind Up to now Duṣyanta believed the girl was telling a blunt falsehood But when her righteous indignation was roused at the invidious reference which she thought he had made to her birth and was visible on her face and in her words the king began to waver in his belief For, he thought it was not humanly possible to feign such anger अकृत्रिम genuine free from fraud

Stanza 23 Construe —रह वृत्त प्रणयम् अप्रतिपद्यमाने विस्मरणदारुणचित्तवृत्तौ मयि एव अतिलोहितनेत्रया (अनया) कुटिलयो भ्रुवो भेदात् स्मरस्य शरासन भग्नमिव । (वसन्ततिलका)

रह वृत्त प्रणयम् love developed in secret विस्मरण वृत्तौ whose mental attitude is (according to her) dreadful owing to forgetfulness. By this adjective the king is describing himself as he must have appeared to Śakuntalā. Rāghava explains this in a

different way विगत स्मरण यस्य तत्, अत एव दारुण मन्त्रित तेन वृत्ति वनन (present conduct) यस्य मयि एव—The force of एव is If I myself, who was a party to the love, did not acknowledge it, who else would believe her? This exasperated her अतिलोहिताक्षया–Red eyes, especially at the corners, are a sign of feminine beauty. But on the present occasion anger had made Sakuntalā's eyes excessively red On account of their beauty and their intoxicating influence on lovers, women's curved (कुटिल) eyebrows are often compared to Cupid's (स्मर) bow Compare the following wherein the two eye brows of Damayanti are identified with the two bows of Ratī and Madana and her two nostrils with quivers (नलिका) 'धनुषी रतिपञ्चबाणयोरुदिते विश्वजयाय तद्भ्रुवौ। नलिके न तदुच्चनासिके त्वयि नालीकविमुक्तिकामयोः N ii 28 Sakuntalā's eyebrows were knitted in anger She thus appeared to the king to snap asunder Love's bow at him Note the significance of the poetical fancy Dusyanta was trying to evade a contract of love made in secret Smara naturally grew enraged and punished him with a dreadful arrow (Sakuntalā's angry glance), in sending which he drew his bow so violently that it actually gave away It is just possible that Sakuntalā's angry glance must have created in the king's mind some mysterious feeling of affection for her and that probably had some share in evoking from him this particular utpreksā This need not in any way be considered to be detrimental to his moral character For after all she was his wife and such mysterious love only shows the course of human nature Compare Naisadhīyacarita canto 7 where Nala presents himself to Damayanti as the gods' messenger and she is mysteriously attracted to him, though she knows him to be a perfect stranger as has she has not seen him before

V 23 1–मद्रे is a taunt to Sakuntalā It amounts to saying O bad woman' दम्भ=hypocrisy, is referred to by you in वं इदानीं पश्यति' V 23 3–सुष्ठु तावत् well indeed! The irony is turned by her on herself V 23 5–रोदिति—Tears form in the case of women the last and the most powerful way of making an appeal, the force of which it is very difficult to resist But they had no effect on Dusyanta because he was विस्मरण वृत्ति V 23 6 अप्रतिहतम् unchecked A rash act always requires to be checked If it is allowed to go unchecked it causes grief

Stanza 24 Construe —अत मगत (=मगम) विरोधान् रह

(विहित कृत वा मगत), परीक्ष्य कर्तव्यम् । अज्ञानहृदयेषु सौहृदमेव वैरीभवति (अनुष्टुभ्)

This is an excellent piece of advice for prospective lovers to follow Matrimonial alliance should always follow a careful examination of the other party Especially when such alliance is secretly entered into this examination becomes all the more necessary ; Otherwise, friendship turns into enmity in the case of persons whose heart is not previously known वैरीभवति is an example of the use of च्वि.

V 24 1—अत्रभवतीं is again sarcastic सपना दापा गेप् तादृशं अक्षर with words which have censure involved in them नयन is superfluous Rāghava explains the compound as 'न सम्यक् न तु ईयत्। युत नपूवक न तु स्पृष्ट दोष यद् यानि अक्षराणि येषु वचनेषु तैर्वचैरिति विशेष्यमध्येयम् which comes to mean 'with words every single of which is replete with censure V 24 2—मायूयम् with scorn श्रुत नरम्—This is a somewhat difficult sentence भवद्भि is an address to all people assembled Sārngarava has now no hope of getting justice from the king He wants to appeal to all those who had witnessed that scene and lower the king in their estimation by pointing out to them how base he is even by his education अधरोत्तर can be explained in more ways than one (1) अवर च तद् उत्तरम् = base reply (Rāghava) 'अधरो दत्तवस्तंजूर्ध्वे हीनेऽवरोऽप्ययत्' विश्व This would not do as no reply had been given by the king He merely asked how Sārngarava implicitly believed Sakuntalā and charged him with wickedness (2) अधर च तद् उत्तरम् च (कर्मधारय) the lower which is i e has become higher the ascendancy of the low, that which ought to be low or is really low is now set up as high The expression stands for the confusion of principles or the inversion of the proper order of things and has reference to the irony in the following stanza Sārngarava means the king really deserves to be disbelieved, but he now pretends to be truthful Oh ! how topsy turvy things have become ! The expression occurs in Ms 7 21 and 8 53 in somewhat a similar sense Also compare 'अधर्मेण जितो धर्म प्रवृत्तमधरोत्तरम् । नाभिज्ञानिवृत्तास्मि द्रुहिता वृषपर्वण ॥ महाभारत आदिपर्व 77 49 (3) अधर च उत्तर च = अधरोत्तरे or अधरोत्तरम्, the latter which is a समाहारद्वन्द्व, being obtained according to 'विभाषावृक्षमृग . पूर्वापराधरोत्तराणाम्' पा 2 4 12 This is explained in two ways (1) You have heard the low (king)

and the high (Sakuntalā) i e you have heard the unreliable words of the king and the reliable words of Sakuntalā. (ii) You have heard the low (Sakuntalā) and the high (the king) the special significance of this assertion being that what is low at present is really very high and what is high really very low. Śārṅgarava wants the people to note how the undeserving (king) sometimes appears deserving and the deserving (Sakuntalā) undeserving in this world (R) In both cases अधरोत्तर signifies something preposterous So far भवद्भिः has been taken as embodying an appeal to the by-standers भवद्भिः may also be looked upon as referring to Dusyanta himself This will yield two more explanations (4) श्रुतम् = अधीतम् You have been taught in a contrary way in an upside down manner Consequently you look upon good as bad and *vice versa* In your case the definition of शब्दप्रमाण is not the usual आप्तवाक्यत्वम् but अनाप्तवाक्यत्वम् (5) You have heard me in a topsy-turvy manner What I meant in 'जन परोक्ष etc' was not to find fault with you but merely to chide Sakuntalā That forest girl deserves to be disbelieved! You are an honourable man! Your statements cannot be questioned! All this of course is highly ironical

Stanza 25 Construe —य आजन्मन शाठ्यम् अशिक्षित तस्य जनस्य वचनम् अप्रमाणम् । यैः परातिसन्धानं विद्येति अधीयते ते आप्तवाच सन्तु किल । (उपजाति)

The first half applies to Sakuntalā, the second to the king. The stanza is *ironical as noted before* शाठ्यम् (शठस्य कर्म) roguery deceipt अशिक्षित —शिक्ष् शिक्षते means to study, *to learn* शाठ्यम् शिक्षित अधीत (one who has studied deceipt) like पाठ गत. शाठ्यम् अशिक्षित शाठ्येन शिक्षित परातिसन्धानम्(परेषाम् अतिसन्धानं वञ्चनं प्रतारणं वा) the deceiving of others *For an interesting account of princely education in ancient days vide* दशकुमारचरित p 31 (*our edition*) कादम्बरी p 75 and रघु 3 28-30 आप्ता वाक् यषां ते of accepted speech, whose words are convincing or reliable, of authoritative speech 'आप्त प्रत्ययितस्त्रिषु' अमर आप्तस्य (यथार्थवक्तु) वाक् इव वाक् येषां would also do But it gives the desired sense indirectly किल shows अरुचि or dislike or dissatisfaction Oh! how I dislike such people are आप्तवाच !

V 25 1-सत्यवादिन् is a taunt किं उद्दिश्य—This question proceeds on the maxim 'प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते ।' v 25 3-

विनिपात downfall damnation Sārṅgarava is much too exasperated to argue quietly with the king How is this wordy combat between the two to end? Both had justice on their side The poet has not brought the practical matter of fact Śāradvata for nothing He now intervenes Note that लभ्यते is somewhat paronomastic The king asks "What do I gain or am thereby" Sārṅgarava replies 'There is no question of gaining You due is hell and you are bound to go to perdition' v. 25. 5—The reading -सगोत्तरेण means one reply after another If Sārṅgarava replied, the king would reply again and there would be no end for these replies

Stanza 26 Construe —कृतवा भवान यन्नि। पत्नी यत्र वा गृहाण वा। हि दारेषु प्रभुता सर्वतोमुखी उपपन्ना। (अनुष्टुभ्)

पत्नी is decidedly better than कान्ता which is quite unsuitable, especially in Śāradvata's mouth He means We know she is your duly wedded wife and as such you have all-extending (सर्वतोमुखी) authority over her You may do with her exactly as you please. कान्ता would convey a taunt to the king. She once was your beloved, you now are abandoning her. How incongruous is your action! But we must remember Śāradvata is incapable of such insinuation He enters not into question of her कान्तात्व or otherwise He says what he knows to be quite certain Besides पत्नी is in consonance with दारेषु in the second line The word दार is always used in the plural Note its interesting derivation दारयन्ति भ्रातॄन् इति ...

v 26 0—करुण यथा तथा परिदेविनी weeping or lamenting piteously. v 26 7—प्रत्यादेशपरुषे cruel in repudiation v 26 8-पुरोभागे one who makes her share always in the front rank, officious faultfinding, wanton wicked This is a severe condemnation of Sakuntala and it is no wonder if the audience is at this stage moved to tears to see Sakuntala trembling in fear Sārṅgarava probably means You O Śakuntala feel to the king's ... in repudiating you But you don't realise that you are also doing wrong in following us As a married woman you can have no independence in your husband's house and if you were to act independently, I could not but call you wanton Woman's unworthiness of independence is a common theme in Sanskrit literature Note 'बाल्ये पितुर्वशे तिष्ठेत् पाणिग्राहस्य यौवने

पुत्राणां भर्तरि प्रेते न भजेत् स्त्री स्वतन्त्रताम् ॥ Ms 5 158, also 9 3, याज्ञवल्क्य 1 85 अनर्घनीतिमार 29, 120

Stanza 27 Construe —यदि क्षितिपो यथा वदति तथा त्वमसि, (तर्हि) उत्कुलया त्वया पितुः किम् । अथ तु (यदि) आत्मना व्रतं शुचि वेत्सि, (तर्हि) पतिकुले दास्यमपि तव क्षमम् । (द्रुतविलम्बित)

Note the appropriate use of क्षितिप and पति in the stanza The first half assumes what the king says is true In that case Sakuntalā will be उत्कुला (उत्क्रान्तं कुलं यया or उत्क्रान्ता कुलम् who has transgressed the limits of noble birth) Her father will have nothing to do with her then and Dusyanta is in no way related to her He is merely the king But if what Sakuntalā says is true, as S'ārngarava assumes in the second half, Dusyanta's house becomes her पतिकुल which she must never quit, even though she be reduced to slavery there In either case it is futile for Sakuntalā to attempt to follow the ascetics The fourth line expresses the typically Hindu view of the complete dependence of the wife on her husband व्रतम्—पातिव्रत्यम् vow of chastity

v 27 2—तपस्विन् is again taunting A तपस्वी should never try to deceive (विप्रलभ्) The king means Don t hold out hopes to Sakuntalā that if she persisted in staying in my palace, I would accept her That would only be deceiving her For I have perfect control over my senses (वशिन्)

Stanza 28 Construe —शशाङ्कः कुमुदान्येव बोधयति, सविता पङ्कजान्येव । हि वशिनां वृत्तिः परपरिग्रहसंश्लेषपराङ्मुखी (अस्ति) । (आर्या)

शशाङ्क —The spot on the moon is often considered to resemble a hare For some other fancies with reference to the same spot vide 'अङ्कं केऽपि शशंसिरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे । इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे' quoted in कुवलयानन्द as an example of अपह्नुति For the expression in the latter half compare 'का त्वं शुभे कस्य परिग्रहो वा किं वा मदभ्यागमकारणं ते । आचक्ष्व मत्वा वशिनां रघूणां मनः परस्त्रीविमुखप्रवृत्ति ॥'

v 28 2—भवन्मेव—Williams understands this to be an appeal to the Purohita, made more or less helplessly by the king in the dilemma in which he is placed by S'ārngarava's question in यदा तु etc ' We think this is incorrect For an appeal to the Purohita

means two things the king's acknowledgement of defeat from Śārngarava and his own inability to decide which of the two alternatives is less sinful Both these are out of question Dusyanta knows he has justice on his side He will therefore be far from acknowledging defeat Again we cannot imagine him to be so foolish as to be unable to see which of the two alternatives involves less sin For the matter is simple enough. Besides the force of इत is completely lost if we take this to be an address to the Purohita The absence of such a stage direction as पुरोहित प्रति also shows that Williams is wrong for when the conversation is going on between two persons and one of them wants to address a third man such a stage-direction is absolutely necessary We therefore, think that the king's speech is meant for Śārngarava and we explain it as follows Śārngarava wanted to point out that Dusyanta's pretence to धर्मभीरुत्व was unfounded and that his conduct proceeded from mere wantonness How could he be said to be धर्मभीरु, if he had forgotten what had passed before owing to his devotion to something else (अन्यराग)? The king calmly said Śārngarava himself (भवन्तम्) would have to admit that under the present circumstances what he was doing was right and that he really was actuated in his conduct by धर्मभीरुत्व For out of the two alternatives proposed even Śārngarava himself could not say that the second was preferable The king's victory was complete Śārngarava was silenced. Matters seemed to have reached a dead-lock The Purohita then, long scratched his head (विचार्य) found out a solution and intervened विचार्य otherwise has again no propriety If the appeal was to the Purohita what necessity was there for deliberation? He simply would have said that the king was right in being दारत्यागी under the circumstances. But this was not so When the Purohita saw that the heated conversation between the king and Śārngarava had reached a deadlock, he wanted to find out a solution विचार, there was necessary [illegible] in [illegible] thus means 'you yourself, who are so exultingly flouting my धर्मभीरुत्व [illegible] गुरुलाघवम् the superiority and inferiority (of courses of conduct) in this case गुरुलाघवम् is an irregular abstract noun from गुरुलघु The regular one would be गौरवलाघवम् But गुरुलाघवम् has been used broad cast by both ancient and classical authors such as [illegible] वाल्मीकि मनु, [illegible] etc

nd abov e ll by पतञ्जलि himself in h s महाभाष्य and hence no grammar n lacs f nd fault wit] it One way of accounting r it l o se r to take रूर=गौरवम according to भावप्रधान निर्ण an l ther गुरु च लाघवं च गुरुलाघवे ते गुरुलाघवम (R)

Stanza 9 Construe —अहं मूढ स्याम यथा वा मिथ्या वदेत इति संशय(अन्) दारत्यागी भवामि आहो परस्त्रीस्पर्शपांसुल (भवामि)। (अनुष्टुभ)

The f rst qu rter represents Sarngarava s suggest on th c rd th k n n pressio पांसुल It f ill of dust hence crc l s is defiled

v 9 1 Alte यदि तावत supply इदं भवत प्रश्न v - 4 आदिष्टपूर्व previously f ire e l l y a of predction Hes ed आदेश has the sc cf pr dictio v) (—विपयय in c ise the rever c l pper l r on l ot चक्रवर्तिलक्षणोपपन्न पुत्रम्भवन l a already l een ttled brought near for We l ave p rt cularly to direct the atte t on of the stu lent to th s speecl t the Purohit for it exempl f es or e of the most important features of K l d s s dram atic gen u He poet was master f a v ri ty of styles an l h great sk ll lay in adapting particular styl t parti l r speaker His women for example never use long cor p unds or speak in measured langu ge f t re v hich s se act centle in Bhavabhuti In the present passage th expressions अथ भवती तावत पुत्र स्मृत्यन्त मनि वत स चक्रवर्तीति लद विपयय तु are so characteristic th t they at once reve l the speaker to be a learned Up dhya a s pandit of the old type well versed in arguing nd scussions on abstract s l jects of philosophy and the like the tern n logy of which is naturally reflected even in l s ordinary speech v - 9 10—देहि मे विवरम् give me an opening le let me be *engulfed in your interi r* as the world of mortals s too much for me तिरत्नानामह तपस्विभिस्त्व—This shows that Sakuntala was accompanied by m re ascetics than two As oted before सत्य (v) 3) i dicates the same thing [Hou] the other ascetics never oper the r mouth they probably were required to make up the party Also compare वन गाङ्गरवमिश्रा (iv 8 -) आनीयन्ता शाङ्गरवमिश्रा and हस्तिनापुरगामिन श्रय iv 4 18 13 v - 1 11—राजा चिन्तयति—This is an almost impo ible kind of stage direction How is the man playing the part of Dusyanta to show to the audience that he is thinking of a matter connected with Sakuntala herself

Stanza 30 Construe —सा बाला स्वानि भाग्यानि निन्दन्ती बाहूत्क्षेपं क्रन्दितुं प्रवृत्ता च, स्त्रीसंस्थानम् एकं ज्योतिः आराद् एनाम् उत्क्षिप्य अप्सरस्तीर्थं जगाम च। (शालिनी)

Note that even in her hour of utmost distress and desperation Sakuntalā has no word of blame for the king. She is upbraiding (निन्दन्ती) her own fortunes. The plural probably refers to the various vicissitudes in her life or has no particular significance. Compare Mk. ix. 2 बाहूत्क्षेपम् = बाहू उत्क्षिप्य having thrown up her arms. This is a णमुल् form, obtained according to 'स्वाङ्गेऽध्रुवे' Pā. iii. 4. 54 (द्वितीयायामित्येव। अध्रुवे स्वाङ्गे द्वितीयान्ते धातोर्णमुल्। अक्षिणी निकाणं जल्पति। भ्रुवौ विक्षेपम्। अध्रुवे किम्। शिर उत्क्षिप्य। येन विना न जीवनं तद् ध्रुवम्। सि. कौ.) which means that the gerund in अम् is used with a word in the accusative signifying 'a limb of one's own body' when that limb is such as to make life possible even without it. Note that Apte in his Guide §170 explains अध्रुवे in a different manner. स्त्रीसंस्थानम्—Dissolve this as स्त्री इव, स्त्रीसंस्थानम् इव इत्यर्थः संस्थानं रूपं (form) यस्य। अथवा स्त्रियः संस्थानं स्त्रीसंस्थानं तदिव संस्थानं यस्य. The latter dissolution will bring the form within the province of the Vārtika 'सप्तम्युपमान०' explained before. ज्योतिः—This was Menakā, the mother of Sakuntalā, who was then keeping watch at the Apsaras-tīrtha and who on seeing Sakuntalā's plight lifted her up from near (आरात्, which means both near and at a distance, 'आराद् दूरसमीपयोः' अमर) and flew towards the Tīrtha. The two च's show simultaneity of the two actions. No sooner did she begin to cry than did the lustre appear and carry her away. For similar use of च's vide R. 3. 40, 10. 6, Mal. ix. 39. The first च in क्रन्दितुं च प्रवृत्ता showed to the king that something else had happened and he asked 'And what (किं च)?'

V. 30. 2. 3.—कि अन्विष्यते—It is no use conjecturing who must have taken her away, for we have already discarded her and consequently have no interest in knowing her whereabouts. The king shows his indifference towards Sakuntalā by referring to her as सोऽर्थ. But it should be noted that his indifference is merely a cloak. He is very much interested in Sakuntalā's fate and that interest he exhibits by pretending indifference. His words are not of course to be taken literally. On the contrary they suggest that he would very much like to conjecture.

Stanza 31 Construe —प्रत्यादिष्टा मुनसुतनया परिग्रहं न स्मरामि (इति) कामम्। बलवत् दूयमानं हृदयं तु (मां) प्रत्याययति इव। (आर्या)

The stanza contains what is called the proof of instinct or intuition. The king remembered not the sage's daughter to be his wife ('पत्नीपरिजनादानमूलशापाः परिग्रहाः' अमर) Yet his aching heart seemed to convince him of the fact तनया परिग्रहं न स्मरामि is rather an unusual expression. प्रत्याययति is the causal of इ with प्रति to recognise. अहं मुनितनया प्रत्येमि primitive. हृदयं मां मुनितनया प्रत्याययति causal. V. 31 I—निष्क्रान्ता सर्वे— There are only two characters on the stage. The stage-direction must be considered to be more formal than literal.

What is the dramatic importance of Hamsapadika's song at the beginning of this Act? We believe the poet has achieved three distinct purposes by its introduction. When we come to the end of Act IV after witnessing the most loving parting scene between the father and daughter, we begin to get anxious as to how the fondly loved daughter would be received by the king. Even like young Anasūyā we do not realise the full significance of the irritable sages' curse and we hope that everything would be all right with the ring in Śakuntalā's possession. But before we advance much in Act V our hopes are rudely shattered. The song is sung. We recognise in it clear references to Śakuntalā's history. Cūtamañjarī is the delicate forest bred Śakuntalā, full of youthful charm and beauty. Madhukara is the king whose main object is to amass honey, i.e. to enjoy life to the fullest extent, which necessarily involved migrations from one flower to another. Kamalavasati is the king's residence in his harem where according to his own confessions in the earlier Acts we know, he cannot expect to find the same pleasure which he enjoys in the company of the heavenly nymph's daughter.

But has he really forgotten her? Dusyanta takes the song to be a clever rebuke from Hamsapadikā for his having transferred his affection from her to Vasumati. Such rebukes are probably a matter of every day experience to him. But we are pained to see that no recollection of Śakuntalā is called up in the king's mind by the song. After the Vidūsaka has gone, he becomes mysteriously uneasy and does not understand the cause of his uneasiness. His words 'इष्टजनविरहादृते' blow to the wind the

daughter It is true the poet had made arrangements for avoiding such a contingency to a certain extent by making the king tell his boon companion for a special purpose of his own that it was all a joke Yet the Vidūṣaka if he had witnessed all that transpired in Act V could not have resisted the temptation of contradicting the king by at least recounting all that he knew of the affair This would have been a most undesirable situation both for the dramatist to handle and for the king to be in for it would seriously have affected the justice of the king's stand and to avoid it Haṁsapadikā's song is so cleverly introduced The king appreciates the ingenious rebuke in the song and wants to convey his appreciation to the singer by sending her his compliments through the Vidūṣaka The poor Brāhmaṇa in vain pleads that once in Haṁsapadikā's hands, he has no chance of escape for at least a considerable period of time but the king listens to him not This means the poet has not only sent away the Vidūṣaka, but made arrangement to keep him away for a long time with no possibility of his returning in the midst of the king's conference with the hermits

The importance of Haṁsapadikā's song lies in a third direction also It shows us the usual nature of the king's love It is his habit even like a bee, to taste one flower of a loving woman after another and to neglect it afterwards Though the faint sub-conscious recollection of incidents in the hermitage make him unaccountably uneasy, he does not seems to feel anything for Haṁsapadikā That kind of thing is an every day affair to him Perhaps there were many Haṁsapadikās in the royal harem

Towards the end of the fourth Act we see Śakuntalā starting for the king's capital full of eagerness, enthusiasm and hopes She brings with her the good wishes of the venerable sage At the beginning of the fifth Act when we listen to Haṁsapadikā's song we receive a rude shock We begin to tremble for the *fate of Śakuntalā as we learn the true nature of Duṣyanta's* affection Anasūyā's fears appear to be justified and she is proved to be cleverer than we had previously thought When the king actually rejects Śakuntalā, we no doubt satisfy ourselves by saying that it is the curse of Durvāsas that is working mischief But our satisfaction is not quite unalloyed for the discarded

queen's song has shown us, that the result brought about by the sage's imprecation is not quite extraordinary, but has its basis in the king's temperament and would possibly have happened even in the absence of the curse.

The fifth Act is by some considered to be the best. It depicts the conflict between two souls, between two opposing truths. Both Duṣyanta and Śakuntalā had justice on their side. Victory on one side or the other was impossible as we have noted before. This makes the Act extremely interesting from the higher philosophical point of view. While in the first and the third Acts the conflict of emotions in Śakuntalā's mind captures our attention the fifth Act presents Duṣyanta more prominently before us. The king is caught between opposing forces. First, his own conscious and sub-conscious mental conditions are in revolt against each other owing to the song of Haṁsapadikā; secondly, he is faced with a very trying temptation. A young girl of heavenly beauty comes from the hermitage of holy atmosphere and demands admission to the royal harem. She brings with her good wishes from the great sage Kāśyapa and her demand is backed up by the Kulapati's pupil, almost as great in asceticism as the master sage himself ('गुरुशिष्ये गुरुसमे'). A less cultured, less powerful and less thinking mind would at once have submitted to the temptation as the Pratihārī suspected. But Duṣyanta remains firm. He would rather be the abandoner of his own legal wife than defile himself by association with an unkown woman. Such a resolve requires great mental firmness and it is to the eternal credit of Duṣyanta he shows it. The higher powers wanted to test him and he passed the examination with very great distinction.

But what about Śakuntalā? Was she not vanquished in the conflict? Sorely disillusioned as regards the high-soaring hopes she had formed of her future life she was faced with the necessity of maintaining her character. She tried to convince the king of her virtue by one means after another but in vain. The possibility of her being a liar crossed the mind of even the great pupil Śārṅgarava who to her was as much an object of adoration as her father. The cup of her miseries was full when she was peremptorily ordered not to follow the ascetics on their way back to the penance-grove. Was she to pass her

days in the house of the King's Purohita? That would be too degrading a treatment for virtue to receive in even this mortal world of unrecognised virtue and unrewarded good. Human efforts had come to a standstill. They were powerless to help her out of her difficulties. It was now high time for the higher gods to intervene and they did so. The supernatural element came in where the natural proved impotent to help virtue. Though we knew it not, Sakuntalā was transported into regions of higher bliss, as though she was too good for this wicked world.

But were all the ills she suffered merited? Is virtue to undergo such hardships in this world? What is the poet's motive in making her go through these unmerited wrongs? Questions like these naturally rise before one at this stage. But we shall do better to reserve them till we go to the end of Act vii.

ACT VI

THE INTERLUDE

[A fisherman living in Sakrāvatāra one day caught a Rohita fish in his net. When he cut it to pieces, he found in its belly a shining jewelled ring. He brought it to the capital and was showing it to people for sale, when he was arrested by the king's constables. For it was a royal signet ring having Dusyanta's name engraved on it. The sixth Act begins with the entrance of the Superintendent of the city police and two constables, who are leading this fisherman in custody. The policemen take him to be a thief and, by the usual process of beating, try to extort from him a confession of his crime. The accused boldly declares the truth. The Superintendent feels sure he is a fisherman, but does not fully believe his account of the acquisition of the ring. To err on the safe side he goes to the royal palace, reports the whole case to the king, and presents the ring to him.

The sight of the ring at once reminds Dusyanta of Sakuntalā and all her previous history. For a moment his eyes become full of tears. He tells the Superintendent that the fisherman is right in his account and sends to him a suitable reward as the price of the ring. The constables look with an envious

eye at the fisherman thus rewarded and the latter understanding their look presents the Superintendent with half of what he has obtained They then all become friends and go to a liquor-shop for enjoyment]

VI 0. 1–नागरिक = नगरे नियुक्त (रक्षाविधानार्थम्) or नगरं रक्षति असौ. Superintendent of the city-police This office was generally occupied by the king's brother-in-law (श्याल) and the practice was so universal that even when the incumbent did not happen to be related to the king, he was called Syāla, as in the present case VI 0 3—कुम्भीरक a thief 'कुम्भीरको गण्डपदस्तस्करश्च मलिम्लुच' नाममाला The word is of uncertain derivation We suggest कुम्भी-स्थलं कुम्भं घटं धनपूर्णं राति गृह्णाति चोरयति असौ कुम्भीरः। स एव कुम्भीरक Another way is to derive it as कुम्भिनं हस्तिनम् ईरयति इति कुम्भीरः नक्र (a crocodile) कुम्भीर एव कुम्भीरक From the thievish habits of the crocodile the word comes to mean a thief Or we may derive it irregularly from कु + भिद् one who breaks the earth i e the wall built of earth VI 0 4–मणि नामधेयम् This is rather a confusing expression (1) मणेः बन्धनं यत्र The place where the jewel is set, the collet. मणिबन्धने उत्कीर्णं नामधेयं यस्मिन् having the name engraved on the collet This means the ring was like our modern seal-rings. But this explanation would not do as we know from below that the ring possessed both a shining jewel and the king's name engraved (2) मणीनां बन्धनम् the setting of the jewels—बद्धा मणयः। मणिबन्धनेन उत्कीर्णं etc This means that jewels were set on the ring in such a way as to engrave the king's name therewith This certainly would testify to excellent workmanship, but must be rejected as the Syāla's speech below (VI 1 34) shows that the ring possessed only one jewel Therefore explain the expression finally as (3) मणेर्बन्धनं यत्र तन्मणिबन्धनम्। तादृशं च उत्कीर्णनामधेयं च having a jewel set and the name engraved But it is not clear whether the name was engraved on the jewel or near it 'On the jewel' must be rejected on the ground of improbability and grammar The compound as it stands would not yield that sense In that case मण्युत्कीर्णनामधेयम् would have been used. So we must suppose the name was engraved somewhat near the jewel. The Bengali reading 'महामणिभासुरमुत्कीर्णनामाक्षरम्' leaves no difficulty VI 0 5–The reading भीतिनाटितकेन with a gesticulation of fear i e [acting fear] It is to be rejected

in favour of शौनि नाटविन्या as in such stage directions the gerund is generally used and such instrumental is unusual VI 0. 6—भावमिश्र—भाव means a wise man and मिश्र is an honorific suffix भाव नतामवमावाभिप्रायवष्टाम्भजन्मम् । क्रियाशीलपदार्थेषु बुधजन्तुविभूतिषु ' मश्रिना मार्यो भावति वक्तव्य ' ईदृशकम refers to theft, with which the guards are charging him VI 0 7–शोभन worthy VI 0 7–कुन्दा = मन्दा, कु being capable of possessing the meaning of any root प्रतिग्रह gift This is considered to be one of the special prerogatives of a Brāhmana Vide Ms 1 88, 10, 75, Y 1 118 VI 0 11—पाटच्चर a thief पाटयन् चरति moves about breaking walls This ordinarily would yield पाटयच्चर, but we get पाटच्चर according to 'पृषोदरादीनि यथोपदिष्टम्' पा 6 3 109 VI 0 14–प्रतिवचन stop or interrupt VI 0 15—आवुत, really means the husband of one's sister (भगिनीपति) But the word is used as a term of honour in addressing their superior by low people VI 0 17—जाल्म a net उद्गार a hook VI 0 18—विशुद्ध holy इदानीम् indeed This is said ironically, as the Superintendent's laugh shows What he means is that the fisherman's profession is very unholy, inasmuch as it involves slaughter of life This shows influence of the Buddhistic idea of ahimsā or non-slaughter, which had apparently spread even amongst the lower strata in society Note the humour of the Syāla's remark Only a moment before he has ordered Sūcaka to allow the man to continue his story uninterrupted But now he is violating his own command Men in authority often do such things!

Stanza 1 Construe —यद् विनिन्दित कर्म सहज, तद् हि न विवर्जनीय किल। श्रोत्रिय अनुकम्पामृदुरपि पशुमारणकर्मदारुण (भवति) । (वैताळीय)

The fisherman wants to defend his profession against the taunt of the Superintendent and in doing so enunciates one of the most important propositions of Hindu वर्णाश्रमधर्म viz duties, which have become obligatory on account of one's birth, must not be avoided however repugnant they may appear to others, and adduces the example of the Brāhmanas सहज born with one, which is enjoined on account of one's birth किल they say The dhīvara does not pretend to be dogmatic He only relies on what learned people say श्रोत्रिय is a learned Brāhmana, well versed in the Vedas Note 'जन्मना ब्राह्मणो ज्ञेय संस्काराद् द्विज उच्यते। विद्यया याति विप्रत्व त्रिभि श्रोत्रिय एव च।' Such a one you cannot say is heartless Yet (अनुकम्पामृदुरपि)

he has to be cruel in the action of killing animals (in sacrifices) because those form a part of his sahaja karma Similarly I follow my profession of killing fish, not because I possess natural cruelty of disposition, but because 'सहजं कर्म कौन्तेय सदोषमपि न त्यजेत् । सर्वारम्भा हि दोषेण धूमेनाग्निरिवावृताः ॥' गीता 18 48, ■ 35, 'वरं स्वधर्मो विगुणः न पारक्यः स्वनुष्ठितः । परधर्मेण जीवन् हि सद्यः पतति जातितः ॥' Ms 10 79 It will thus be seen that the reading अपि is better than एव The stanza shows that the practice of performing animal sacrifices extensively prevailed in the days of the poet Otherwise an uneducated man like the fisherman would not have been able to quote such an illustration The stanza also contains an indirect defence of यागीया हिंसा (slaughter in sacrifices) against the attacks of Buddhism Such slaughter must not be avoided, because it falls within सहज or विहित कर्म.

vi 1 8, 9-रोहितमत्स्य (a red fish) is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges It grows to the length of three feet is very voracious, and its flesh, though coarse is eaten Its back is olive-coloured, its belly of ■ beautiful golden hue, its fins and eyes red खण्डश कल्पित cut to pieces vi 1 13-विस्रम् raw flesh तस्य गन्ध ■ विस्रो अस्य Note that this is rather a clumsy way of obtaining the required sense विस्रस्य गन्ध यस्य स विस्रगन्ध would have done (Vide p 270 supra vi 1 14 गोधादी गोधामत्स्य who habitually eats the crocodile मत्स्यान् बध्नाति असौ a fisherman The man was emitting a horried stink of raw flesh This led the Syāla to believe the fisherman For fishermen were known to eat the raw flesh of crocodiles But his account of the acquisition (आगमवृत्तान्त) of the ring the Syāla could not easily believe (विमर्शयितव्यम् must be thought over or scrutinised) Yet the dhivara had presumption on his side because his statement about his profession was correct The Syāla, therefore, decides to report the whole case to the king vi 1 16-ग्रन्थिभेदक a cut-purse, one who breaks the knot of the purse with a view to steal articles thus securely kept The choice of this particular word shows the guards' belief in the man's guilt Somebody had kept the ring in a purse secured with a knot, the man untied the knot and purloined the ring away That is what they mean vi 1 20-पुरद्वारे at the city-gate गोपुरद्वारे is tautologous, as पुरद्वार itself is गोपुर 'पुरद्वारं तु गोपुरम्' अमर यथागतम् = यथागमनमनतिक्रम्य exactly as it came to us vi 1.

21–प्रतीप्य (indeclinable p p from प्रति + इष् इच्छति to receive) having obtained or received VI 1 24–चिरायते = चिर विलम्ब अस्ति अस्य असौ चिर विलम्बवान् इवाविलम्ब इत्यर्थ । स इव आचरति acts like one who is delaying i e delays VI 1 25—ननु conveys a gentle censure Can't you see kings have to be approached at their leisure? VI 1 27— वध्यस्य सुमनस पिनद्धुम् to fasten the flowers of death (of this man) पिनद्धुम् = अपिनद्धुम् It was customary in ancient days to decorate a doomed criminal, or a person intended as an offering to some deity with particular flowers, usually red, such as जपा, करवीर etc These are referred to here as वध्यस्य सुमनस Compare Mk x 27 Mu vii 4 Mbl x 21 Sūcaka expects that Syāla would return from the king with an order for the man's execution It may be noted here that Manu lays down capital punishment for the theft of precious gems Vide 'पुरुषाणा कुलीनाना नारीणा च विशेषत । मुख्याना चैव रत्नाना हरणे वधमर्हति ॥' Ms 8 323 VI 1 29—मारयति अमी मारण one who kills अकारण यथा तथा मारण VI 1 33, 34—गृध्रबलि दास्यसि These refer to two of the dreadful ways of executing a condemned man, prevalent in ancient days The first meant that the man was to be impaled and his body allowed to stay on the stake to be devoured by vultures शुनो मुख द्रक्ष्यसि is just a picturesque way of saying that you will find yourself in the mouths of dogs. According to this method the unfortunate criminal was set upon by blood hounds who tore him up and ate him शुन is collective singular (समूहैकवचनम्) VI 1 36–जालोपजीवी is the fisherman, because he makes his living by plying his net VI 1 9, 40—एष यमसदन०—A royal ring was found with the fisherman The policeman was sure he had stolen it His execution was, therefore, a foregone conclusion When, however, he was ordered to be released, it appeared to the policeman that the fisherman had returned from Yama's abode after actually entering it As the policeman makes this somewhat picturesque remark, the audience probably enjoys the unconscious humour contained in it The fisherman had fallen in the hands of the police This was as good as entering Yama's abode, for both the police and Yama subjected their victims to all sorts of tortures When, therefore, the order for his release was received, it might justly be said that he had returned from Yama's abode VI 1 42–कीदृशो मे आजीव This is the fisherman's return taunt to the Syāla for

his 'विशुद्ध आजीव'. *You seem to hold my profession in contempt, but the king does not appear to do so* On the contrary my profession has served him well inasmuch as it has restored to him his ring The Syāla finds no answer to make to this remark, which he therefore, ignores and proceeds to do the king's bidding The अपि in प्रसादोऽपि shows that the Syāla has neglected the intervening remark of the dhīvara and is *straight* continuing his account of the interview with the king We have seen before that कीदृशो मे आजीव contains the fisherman's taunt to the Syāla This need not cause us any surprise For, the fisherman had already shown his stuff in 'सहज किल etc ' and the Syāla was no such high and cultured personage as to inspire a kind of awe in other people As we would see he felt no scruples in going with the fisherman and his subordinates to a liquor shop in order to have a glass or two VI 1 60—The reading परिताप कथय for पारितोषिक कथयति does not yield any good sense पारितोषिकम् is so called because it is given when one is pleased (पारितोष प्रयोजनमस्य) Put emphasis on महार्हरत्नेन VI 1 55–परिगतानि अश्रूणि ययो ते पर्यश्रुणी surrounded by i e full of tears VI 1 51-सेवित आवृत्तेन you have, indeed well served That should really be called service which gives pleasure to the master VI 1 59–मात्स्यिकभर्तुः the chief of the fishermen What Jānuka means to say is that the Syāla certainly served the king well but that was done not merely with a view to the king's plasure but also to secure some reward for this chief of the fishermen This suggests that as they had done the chief a good turn he should also try to requite their obilgation by sharing with them the king's reward This is the meaning of the *asūyā or envy with which Jānuka looks at the man.* The fisherman understands what the guard means and gives the Syāla half the amount Note the change in the attitude of the policemen Only a short while ago, Jānuka was prepared to see the fisherman devoured by vultures or torn to pieces by dogs But now he addresses him as the chief of fishermen' and the Syāla proclaims him to be a very great (महत्तर) friend of theirs मात्सिक is explained as मन्यान् हन्ति जनों and is formed according to 'पक्षिमत्स्यमृगान् हन्ति' पा 4 4 35 (पाक्षिक । मात्स्यिक । मार्गिक) The reading मत्स्यग्नो suggests direct cruelty and मत्स्यिकाभर्तृ (the husband of a she-fish) great contempt and are therefore

unsuitable in the present passage VI 1 61–सुमनोमुल्यम्–This is explained in three ways (1) सुमनसां मूल्य the price of flowers. This is said modestly I wanted to give you flowers for this good turn that you have done me However I do not possess them with me now Therefore let one of this be accepted as their price i e in lieu of them Compare the Marāthī 'फूल नाहीं, फुलाची पाकळी' This modest way of offering a present is based on पत्रं पुष्पं फलं तोयं यो मे भक्त्या प्रयच्छति । तदहं भक्त्युपहृतमश्नामि प्रयतात्मनः ॥ गीता 9 26 (2) The fisherman makes here a cunning reference to the flowers of death which the Syāla's men were ready to tie on his body This is ironical (3) The price of the good mind or behaviour that you have exhibited towards me (again ironical) Explanations (2) and (3) are out of question, as irony cannot have been meant on the present occasion (1) is therefore preferable VI 1 65–इदानीम्–Emphasise thus—*now* when you have shown such liberality, which we are not accustomed to associate with men of your tribe कादम्बरी (wine) साक्षि (सामान्ये नपुंसकम्) यस्य तत् The Syāla desires that their first friendship should be celebrated in the presence of wine कादम्बरी (wine) has an interesting derivation कुत्सितम् अम्बरं (garment) कदम्बरम् । कदम्बरम् अस्य अस्ति असौ कदम्बरः । कदम्बरस्य इयं कादम्बरी This means that wine is the drink of a man whose garment is disordered Reference is here to the fact that when a man is under the influence of an intoxicating drink, he loses all sense about his garments, which consequently become disordered Another derivation is कदम्बरः नीलाम्बरः बलराम इत्यर्थः । तस्य इयं कादम्बरी Wine, it is well known, was a favourite drink of Balarāma VI 1 66–शुण्डा सुरा पण्यमस्य स शौण्डिकः a wine-seller, vintner, according to 'तदस्य पण्यम्' पा 4 4 51 (अपूपा पण्यमस्य आपूपिकः) 'शुण्डा पानगृहे मता । अप्यम्बुहस्तिनी वेश्याहस्तिहस्तसुरासु च' मेदिनी VI 1 67 प्रवेशक the Interlude

Towards the close of the fifth Act we witnessed Śakuntalā's rejection and her departure to an unknown destination in the hands of a celestial being But is this separation between Duṣyanta and his quondam beloved to be niravadhi (U VI 30)? *That can scarcely be possible both from the point of view of* human and dramatic justice If not, how is the union to take place ? The first requisite for this was the removal of Duṣyanta's curse, which could not be effected unless the ring was found. But the ring was at the bottom of the Śacītīrtha in

Śakrāvatāra. Who was going to dive therein, take it out and show it to the king? If somebody would have done so, it would not have been Kālidāsian. It appears when the ring slipped from Śakuntalā's hand and fell into the Śacītīrtha, it was swallowed by a Rohita fish in whose belly it remained for about six years (for that is the period of time which must be supposed to have elapsed between the incidents of Act V and Act VI) until the fish came to be caught by the fisherman, who, after cutting it up, found the ring. Or if the residence of the ring in the fish's belly for such a long period appeared improbable, we must suppose that it lay at the bottom of the Śacītīrtha for six years and came to be swallowed by the fish a day or two before it was caught. When once the fisherman came by the ring, it was sure to find its way into the king's hands, for the fisherman naturally tried to make some money out of it by selling it in open market and when a poor man like him was found in possession of such a valued article, especially belonging to the king, it was again natural that suspicions were roused and he was arrested. It being the king's signet ring, the Superintendent too had no other alternative, but to report the whole case to the king.

It will thus be seen that the Praveśaka of the sixth Act was a necessary and natural consequence of the incidents described in Act V and the first step towards the devoutly-to-be-wished consummation of union between Duṣyanta and Śakuntalā. In the very first sentence of this Interlude we hear of the royal ring with the name engraved and we begin to suspect it is the fatal ring of Śakuntalā. Our hopes rise high when we hear that the man is a fisherman and lives in Śakrāvatāra until when he finishes his story no doubt is left in our mind regarding the identity of the ring. We then begin to wonder what the Superintendent of Police would do with the valued ornament and when he decides to take it to the king we heave a sigh of relief. The effect of the sight of the ring on Duṣyanta is instantaneous.

The curse is removed and the recollection of Śakuntalā and all her previous history at once flashes across his mind. He for a moment forgets he is in the presence of his police-officer. Tears fill his eyes and his calmness seems to leave him. Some ejaculations of grief involuntarily escape from his lips, which

lead even the rough Superintendent of Police to conclude that the ring has reminded him of some loved relative. Dusyanta was a soft-hearted affectionate man. His cruel conduct in the fifth Act was due to the curse of Durvāsas. But now when he came to know his error, repentance overpowered him and his old affection for Sakuntalā returned with doubled intensity. Henceforward happiness could not be his lot. This is illustrated by his conduct during the Main Scene of this Act.

This Praveśaka is important from another point of view too. It affords us a glimpse into the condition of the police of the day. A comparison with the same force of modern times reveals the fact that with all our vaunted progress our police have not much improved since the days of Kālidāsa. Beating then, as now, was the most effecient and common way of extracting confessions from the accused. Bribery and vices such as drinking prevailed. Power of money could in a moment transform the policemen into great friends. The force was recruited from the illiterate class of people and even big officers were not well educated. These are the facts that we gather from this Interlude regarding the condition of the city guards in the days of Kālidāsa. Incidentally, some other items of social condition can also be elicited. As the king himself dispensed justice, it appears he was easily accessible to police officers. Cruel punishments such as impaling or giving the victim over to dogs for being torn to pieces were in vogue. Even offences like theft were liable to receive capital punishment. Animal sacrifices, it appears, were the order of the day so much so that even an illiterate fisherman could refer to them in defence of his vocation. But Buddhism seems to have already entered a protest against this sanctioned cruelty to animals, though there are no indications of Brahmanism losing ground in any way.

THE MAIN SCENE

[After her rejection Sakuntalā is taken away by a celestial lustre of a feminine form, as we have seen. The lustre is no other than her mother Menakā, who was then keeping watch at the Apsarastīrtha. She takes her daughter to the mountain Hemakūṭa in the penance-grove of Mārīca where she is delivered of a son. Years roll on and Sakuntalā continues her vow of

chastity At the approach of one spring she asks her Apsaras friend Sānumati, whose turn now is to be present at the Apsaras-tīrtha, to visit the king's capital and bring tidings of her husband And the sixth Act opens with the entrance of Sānumatī along the aerial path The Apsaras wants to know how the king is faring and desirous of learning something in that direction from two female keepers of the king's garden, whom she sights she alights and stands behind them concealed under a veil of invisibility

Two maid-servants now make their appearance The spring has just set in They therefore, make preparations for the worship of Kāmadeva, but are abruptly prevented from doing so by the king's chamberlain, who suddenly enters and takes them to task for acting against the king's order, by which the celebration of the spring festival has been forbidden The maids plead ignorance of the royal command and are forgiven On inquiry they learn from the chamberlain, as the reason of this command the overpowering mental derangement of Dusyanta consequent upon the recollection of Sakuntalā at the sight of the ring, and the great repentance it has caused Sānumatī of course is a silent listener and is glad at the news she learns.

The king now makes his appearance along with his Vidūsaka and Pratihārī He is stung deep in his mind on account of his repudiation of Sakuntalā and his repentance knows no bounds He has grown thin in his body and passes his nights in anxious wakefulness Last night he has kept awake unusually long with the result that he does not feel inclined to visit the court He, therefore sends word with his Pratihārī to Minister Pisuna to report to him the cases of citizens that he many have looked into and proceeds towards the pleasure-garden On the way he meets his chamberlain Vātāyana whom he has already ordered to inspect his places of diversion in the garden for doing which he has gone there when he meets the maids as we have seen

Along with the Vidūsaka Dusyanta then repairs to the Mādhavī bower where he recounts to his friend all the previous history of Sakuntalā and begins to lament his folly in repudiating her Caturikā, his maid arrives as per instructions with a painting of Sakuntalā which the king has

drawn to beguile the time in his virahavasthā Dusyanta wants to improve the picture and sends the maid back to fetch his colour box The painting calls to the king's mind fresh remembrances from Sakuntalā's life and heightens his misery At this stage he learns from Caturikā that the great queen Vasumati is on her way to the Madhavi bower and with a view to hide the picture of Sakuntala from her the Vidūsaka is sent to the Meghapraticchanda palace with it

The Pratihari then makes her entrance bringing in her hand a letter from Minister Pisuna She reports to the king that Queen Vasumati has returned seeing that she is carrying a state document in her hand The minister's letter informs the king of the case of the merchant Dhanamitra who has died childless and whose property Pisuna has decreed, lapses to the crown Dusyanta reverses the decision and makes the child of the late merchant lying in the womb of one of his wives the successor to the estate But the case of Dhanamitra brings his own childlessness more pointedly to his mind and his repudiation of the pregnant Sakuntala produces in him so poignant a pain that he actually faints away for grief Sanumati, who has been a witness to all this is once tempted to dispel the kings' anxiety by informing him of the safety of Sakuntala and her boy, but as she has heard from Aditi, the wife of Marica, that the gods themselves will shortly arrange for the union between Dusyanta and his wife, she decides to abide that time and flies to Hemakuta to gladden Sakuntala with the news of what she has seen

In the meanwhile the king is called back to his consciousness by the Vidūsaka's cry of distress Some invisible being has caught him and taken him on the uppermost terrace of the palace and is threatening to kill him The king's anger is roused and he goes up to the terrace bow in hand There he meets Matali, the charioteer of Indra who has come with an invitation from his master to Dusyanta to go to heaven and kill the demons called Durjayas, who are destined to meet their death at the hands of the Paurava king As regards his behaviour towards the Vidūsaka Matali explains that when he came, he saw Dusyanta distressed owing to some mental agony and in order to rouse his spirit, he treated the poor Brahmana in that way At his

request Duṣyanta mounts the chariot of Indra forthwith and leaving the responsiblity of governing his kingdom to Minister Piśuna proceeds to heaven]

vi 1 65—आकाशयानेन along the aerial path Compare the words देवयान and पितृयाण mentioned in the Upaniṣads and the Gītā आकाशयान means also a celestial car, but that sense is not intended here vi 1 76—पर्यायनिर्वर्तनीयम्—It appears it was a rule among the Apsarases to be present at the Apsarastīrtha, of which probably they were the guardian deities, by turns (पर्याय rotation) so long as it was the bathing time for good men or sages vi 1 77—उदन्तम् news 'वार्ता प्रवृत्तिर्वृत्तान्त उदन्त स्यात्' अमर vi 1 78-तया च —It appears the immediate incentive to Sānumatī's going to the king's palace was a request from Śakuntalā though that has not been expressly referred to anywhere and has only to be gathered from the speech of Sānumatī Thus the च here shows that Menakā *also* had asked Sānumatī to do something for her daughter But this was some time ago (आदिष्टपूर्वा) The immediate cause of going was of course Śakuntalā's request प्रणिधान meditation or contemplation of a particular object with perfect concentration, which enables a person to know everything about it Compare R 1 74, 8 19 75 vi 79—निर्गमवारम्भम्—निर्गत नष्ट अविद्यमान इत्यर्थ उत्सवस्य आरम्भ (आरभ्यते असौ) व्यापार (activity) यस्मिन् तत् vi 1 80—सख्या आदर. the earnest desire or request of my friend viz Śakuntalā There is no doubt whom Sānumatī refers to by सख्या For in her speeches throughout this Act she refers to Śakuntalā is her friend It appears Śakuntalā had requested Sānumatī to go and see the news about the king She probably did not know that Sānumatī could do so by praṇidhāna The nymph, therefore, thought it better to act up to Śakuntalā's words If we were to suppose that Śakuntalā had not made a request, as some do सख्या आदर could be explained as follows (1) the regard I have for Śakuntalā She has become a part of my body I have a great regard for her It is, therefore, better to have a personal look at the king's affairs (2) request of my friend Menakā Sānumatī would naturally call Menakā her friend, because they belonged to the same group (3) the respect or regard that my friend Menakā has shown to me by making me this request Menakā could herself find

the information required by pramidhāna But as she honoured Sanumati with a request it meant she wanted visual information Otherwise there would have have been no propriety in Menaka's making this request at all (4) the respect I have for Menakā If I went and witnessed the king's doings with my own eyes I would be showing more respect for Meankā who had made me such a request than if I knew all about it by pramidhāna We think all these interpretations are of no use as we believe that Sakuntala herself had requested Sanumati on the present occasion though Menaka also had spoken to her about the subject before The last sentence that Sanumati utters in this Act (vi 25 12) before she flies up into the sky also confirms our view For there she says she would go and comfort Sakuntala with the news she had gathered If Menaka had made the request she would have spoken of acquainting Menaka with what she had seen तिरस्करिणी the veil of invisibility The word signifies a secret science by which one could make oneself invisible No help of an actual veil is necessary as Williams explanation a kind of magical veil seems to suggest

Stanza 2 Construe (हे) आताम्रहरितपाण्डुर वसन्तमासस्य जीवसर्वस्व ऋतुमङ्गल चूतकोरक दृष्टोऽसि त्वा प्रसादयामि । (आर्या)

आ = a little This goes with all the three colours None of them was too deep दृष्टोऽसि– This shows the mango bud has made its appearance for the first time and the speaker has been very eager to see it The names of the maids are quite proper for the season, the advent of which they want to celebrate

vi 2 3—परभृतिका (a female cuckoo) and मधुकरिका (a female bee) are names of the maids A dramatic convention states that servants should be named after things which form the objects of description in spring and the other seasons Note चेटचेटीनामपि पुन ॥ 141 वसन्तादि दृष्टान्यपि वस्तुना नाम यद भवेत् । 142 साहित्यदर्पण 6

1 2 6—चूतकलिका दृष्ट्वा– Parabhutika is punning on her own name She is caught mutterng alone by her friend She accounts for her actionby saying that the Parabhrtika (the female cuckoo) becomes intoxicated at the sight of the mango blossom and it is therfore, no wonder if she mutters alone, forgetting her responsibility towards her friend who as such

has a right to share the secret Madhukarikā's एकाकिनी suggests the Parabhṛtikā is purposely keeping Madhukarikā out of her secret which it is not proper for her to do Or we may look upon these speeches from a different point of view. Parabhṛtikā purposely misunderstands Madhukarikā's question as being addressed to a real cuckoo, who probably is muttering in the garden at this time Parabhṛtikā then points out that it is no wonder if the female cuckoo muttered in that way, for she is intoxicated. This latter however is not good vi 2 10–The first maid appears to be rather a sprightly girl, who has something of a Priyaṁvadā in her She now puns on her friend's name in 'नवेदानीं etc ' विभ्रम beauty or grace विभ्रमयुक्तानि गीतानि graceful or amorous songs मदजानि विभ्रमगीतानि These songs are prompted by intoxication विभ्रम may also mean wandering about Then 'this is the time for you to be intoxicated, to wander about and to sing (hum) vi 3 3–अप्रतिबुद्ध not fully blown The mango opening its petals is likened to a man waking from his sleep and opening his eyes बन्धन सुरभि fragrant owing to the cutting or plucking of the stalk This adjective reveals the poet's minute observation of nature कपोतहस्तकम् (कपोताकार हस्त कपोतहस्त मध्यमपदलोपी समास । कपोतहस्तक तम्) is a technical name for the usual folding of the hands in adoration Note सङ्गीतरत्नाकर 'कपोतोऽसौ करौ यत्र श्लिष्टमूलाग्रपार्श्वकौ । प्रणामे गुरुसंभाषे', also 'सर्वपार्श्वसमाश्लेषात् कपोतः सर्वशीर्षकः । भीतौ विज्ञापने चैव विनये च प्रयुज्यते ॥'

Stanza 3 Construe —हे चूताङ्कुर, गृहीतधनुषे कामाय स्व मया दत्तोऽसि । पथिकजनयुवतिलक्ष्य पञ्चाभ्यधिक शरो भव । (आर्या)

That love has flowers for his arrows has been referred to before Vide p 315 above The wives of travellers and even the travellers themselves are many a time described by Sanskrit poets as specially appropriate objects for Love's archery. पञ्चभ्य अभ्यधिक superior to the usual five; the most effective It would naturally prove to be so, when it had wives of travellers as its target (लक्ष्यम्) With this explanation we suppose the maid means that her mango-blossom should serve as the sixth arrow to the Five-arrowed god, superior in efficacy to the usual five In this case the five arrows must be supposed to be those mentioned by Jāyadeva and not the others. Vide p 315 *supra* But the mango blossom is generally considered

to be one of Love's five arrows. Vide st. 8 below. Therefore, explain पञ्चा० as पञ्चानां पञ्चमु वा अभ्यधिक the most effective or the best of the five. For गृहीतधनुषे we expect गृहीतधन्वने, for धनुस् is changed to धन्वन्, when it is the last member of a Bahuvrīhi according to 'धनुषश्च' पा 5 4 132 (धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात् । शार्ङ्गधन्वा । सि कौ). The form is, however, justified by the convention of grammarians which says that the changes that words undergo at the end of compounds are not obligatory. Compare तत्त्वबोधिनी ' कथं तर्हि 'स्वस्त्यवन्ध्यास्तसाधूनधनुषमहनाय तुषवत् (महिम्नस्तो०श्लो23) इति पुष्पदन्तप्रयोग इति चेत् अत्राहुः । समासान्तविधेरनित्यत्वात् नायमनुपपत्तिः '। Also note हर्षचरित उच्छ्वास 7, st. 2, U. v. 4, Ve. iii 23.

vi. 3. 8-मा तावत्—supply क्षिप अनात्मज्ञ you who do not know what you are. A servant cannot go against the desires of his majesty. वसन्तोत्सव was a festival held annually in honour of the spring season. It appears to have been a favourite with the ancients, for it is often referred to in literature. प्रतिषिद्ध (p. p. p. from प्रति + सिध् सिध्यति—गेत्सति) prohibited, stopped. Note that the reason why the great public festival of Spring was prohibited was the king's private sorrow. So it appears that in ancient days even private sorrows of kings had repercussion on public activities. The subjects had to forego their pleasure when the kings suffered grief. Compare the modern practice of kings to order court mournings. vi. 3. 11-अगृहीतार्थे those who have not learnt the fact. यद् = शासनम्. vi. 3. 12-वसन्त पुष्पन्ति ते वासन्तिकाः those that blossom in the spring. vi. 3. 13-प्रमाणकृतम् held authoritative, binding. पत्रिन् 'a bird. The chamberlain asks with wonder how is it that his majesty's command, which has been obeyed by even trees and birds, is not heard by the two girls. And then he begins to explain (तथा हि) how the command is followed by those trees and birds. Some take the expression to mean 'Have you not heard *that* the command is obeyed etc.' This does not appear to be correct as in that case इति would be necessary at the end of the sentence. यदा for यत् gives a different turn to the sentence. When trees and birds had *obeyed* the command, it seemed curious that these maids should not have even *heard* it.

Stanza 4 Construe :—चूतानां कलिका चिरनिर्गतापि स्व रजः न बध्नाति । यदपि कुरवकं सन्नद्धं तत् कोरकावस्थया स्थितम् । पुंस्कोकिलानां रुत

शिशिरे गतेऽपि कण्ठेषु स्खलितम् । शङ्के स्मरोऽपि चकितः तूणार्धकृष्टं शरं संहरति ।
(शार्दूलविक्रीडितम्)

It should be noted that the description given in the stanza is purely subjective. There could really have been no delay in the occurrence of certain natural phenomena, such as the chamberlain points out. It is only his imagination which sees this delay.

चिरनिर्गतापि though long since out. It shows that ordinarily it should have formed its proper (स्व) pollen long ago. सन्नद्ध all ready (to blossom). शिशिर the cold season. The cuckoo does not indulge in its melodious song in the cold season. कण्ठेषु स्खलितम् is faltering in the throat. चकित amazed, awed. तूणार्धकृष्टम् half-drawn from his quiver. The blossoming of the mango, the opening of the Kurabaka, the cuckoo's note and Love's archery are all signs indicative of the fact that they are glad at the arrival of the spring and are celebrating it. But Dusyanta had forbidden such celebration. Hence the results described in the stanza.

vi. 4. 5—कति दिवसानि only a few days. Mark the idiom in कति दिवसानि प्रेषितयोः (only) a few days have elapsed since we were sent. The rule is that when a certain period is represented to have elapsed since the occurrence of an event, the word expressing the occurrence is put in the genitive case. vi 4. 6—राष्ट्रे नियुक्त राष्ट्रिय one who is appointed to guard the peace of the kingdom, the Inspector-General of Police. This office was generally held by the king's brother-in-law. Hence राष्ट्रिय became a synonym for him. 'राजश्यालस्तु राष्ट्रियः' The form राष्ट्रीय is also correct. Mitrāvasu was a brother of Queen Vasumatī. He had no connection with the low Nāgarika Syāla. He had sent these two maids as presents to his sister a few days ago. Such practice was common. It will be remembered that Mālavikā had also been similarly sent to Queen Dhāriṇī by her brother. भट्टिनीपादमूलम् is thus preferable to भर्तुः पादमूलम्. भट्टिनी—This refers to Queen Vasumatī. It is a title with which a king's wife is referred to in dramas. Note: 'भट्टिनी द्विजभार्या (compare Marāthī भटीण) नाट्योक्त्या राजयोषिति.' According to Bharata the title देवी is to be used for the crowned queen and भट्टिनी for other uncrowned wives of a king. Read 'राजपत्न्यस्तु सभाज्या सर्वाः परिजनेन तु ॥ 85 भट्टिनी स्वामिनी देवी इत्येवं नाटके बुधैः ।

दर्शानि महिषी वाच्या राज्ञा परिजनेन तु ॥ 86 भागिन्य (? भट्टिन्य) इति शेषास्तु स्वामिन्य इति वा पुरा। 87' नाट्यशास्त्र अ 17, also दवी कृताभिषेकायामित रच भट्टिनी अमर But this distinction is not always observed in dramas Here, for example Queen Vasumati who was apparently the crowned and chief queen is referred to as भट्टिनी प्रमदवनम् आनन्दजनक वन प्रमदवनम (मध्यमपदलोपी समास) a pleasure producing garden, a pleasure-garden This is a proper name of the garden प्रमद joy pleasure from प्र + मद् माद्यति to become intoxicated Intoxication causes joy to those who take the drink Hence प्रमद comes to mean joy प्रमदवनम can also be explained as प्रमदाना वनम् (Ladies Garden garden where ladies can freely move) In this case प्रमदा shortens its final according to 'ङ्यापो सज्ञाछन्दसोर्बहुलम् पा 6 3 63 (रेवतिपुत्र । अजक्षीरम् । रेवत्या पुत्र रेवतिपुत्र इति कश्चिचित सज्ञा इयम। अजाया क्षीरम् । परम वा छन्दस् यथा यदजक्षाय' इति सैन्तिरीय।) which means that the feminine affix आ or ई at the end of a word forming the first member of a compound is shortened in most cases, when the whole is a proper name and in the Veda e g रेवतिपुत्र, भरणिपुत्र It may be noted that the form कालिदास (काल्या दास) is obtained by shortening the ई of काली according to the above sutra Dusyanta s प्रमदवन must have been situated in some secluded place in the extensive palace grounds and was evidently inaccessible to ordinary people This represents a second reason why the news had not reached the maids, the first being that they had recently arrived in the capital For प्रमदवनम also read 'निशेय प्रमदवन नृपस्तु यस्मिन् शुद्धान्ते सह रमते पुरापरष्टम्' इत्यायुध पान्तरम is better than प्रतिकर्म (decoration) because the girls have been referred to as उद्यानपालिकाः It is possible their duties included pratikarma VI 4 —आगन्तुकतया on account of our being strangers or new comers here VI 4 10—आर्य-This shows the proverbial curiosity of women किंनिमित्तम् is more or less an adverbial expression Other cases are also allowed in this sense e g केन निमित्तेन, कस्मान्निमित्तात्,कस्मिन् निमित्ते Similar is *the case with the words कारण,हेतु, etc* VI 4 13—कौतुक *मनुष्याः-This* is a proposition showing the poet's close observation of human nature उत्सवप्रियत्व is inherent in human nature Teas, dinners social gatherings, conferences demonstrations, processions—all these and several others of the same kind are due

to this उ सर्वप्रियत्व of human beings Sānumati speaks of people here as mortals. She is immortal VI 4 11—बहुलीभूतम् which has as it were become many (बहुल), is widely spread This is a proper च्वि form VI 4 15—कौलीनम् scandal The word is interesting from the sociological point of view It is derived from कुलीन, which itself comes from कुल, and means कुलीनस्य भावः कर्म वा. Note 'कुलस्य अपत्यं कुलीनः । कुलात् खः । पा 4 1 139 । कुलीनस्य भावो कर्म वा कौलीनम् । 'हायनान्तयुवादिभ्योऽण् । पा 4 1. 130 ' कौलीन originally meant all that was connoted by high or noble birth But we find in society families which are considered to be high or noble often have all sorts of scandals connected with them The word thus came to mean a scandal But if minutely scrutinised, these scandals are found in many cases to be baseless so that a fresh explanation of the word became available viz कौ पृथिव्यां लीनं भवति तत् कौलीनम् which falls to the ground as having no foundation. Further, scandals are known to travel apace as almost everybody in society takes a secret Satanic pleasure in scandalizing others or in hearing others scandalized though nobody of course will ever confess to such pleasure कौलीन thus has a third explanation in कौ पृथिव्यां लीनं प्रसृतं भवति In these two cases कौलीन is an अलुक्समास कुले जनसमूहे भवम् or कुलात् जनसमूहात् आगतम् (born in or coming from an assembly of people) is a fourth explanation Scandals generally take their birth in meetings, where all kinds of people assemble, There they spare nobody It should be noted that these later explanations of कौलीन are really so many anachronisms. For, they are evidently based upon scandal as being the meaning of the word Note ' कौलीनं स्यात् कुलीनत्वे गुह्ये ' विश्व ' स्यात् कौलीनं लोकवादे युद्धे पश्वहिपक्षिणाम् ' अमर and ' कौलीनं पशु भर्तृद्वे कुलीनत्वापवादयोः ' धरणि VI 4 19—पूर्वम् ऊढा (p p from वह् वहति—तें to marry) ऊढपूर्वा married before

Stanza 5 Construe ,—रम्यं द्वेष्टि । यथा पुरा (तथा) प्रकृतिभिः प्रत्यहं न सेव्यते । शय्याप्रान्तविवर्तनैः उन्निद्रः एव क्षपाः गमयति । यदा दाक्षिण्येन अन्तःपुरेभ्यः उचितां वाचं ददाति, तदा गोत्रेषु स्खलितः (सन्) चिरं व्रीडाविलक्षः भवति । (शार्दूलविक्रीडित)

This stanza describes how the king's repentance, consequent upon his recollection of Sakuntalā, has affected him The usual delightful objects now give him no pleasure Though always so scrupulous of his public duties he now does not hold

his daily conferences with his ministers (प्रकृतिभिः) Rolling about the edge of his couch, he passes his nights altogether without sleep (उद्गता निद्रा यस्य) Yet he is courteous to the ladies in his harem and when, therefore, he tries to address them a few words, he blunders (स्खलित) in uttering their names and consequently remains perplexed (विलक्ष) with shame for a long time गोत्रस्खलन is one of the favourite blunders, which Sanskrit poets depict the absent minded lovers as committing Compare Ku 4 8, R 19 24, V ii प्रत्यह shows that a few days have elapsed since the incidents, related in the Praveśaka happened For, it shows that a life of this kind has become a matter of every day with the king शय्याप्रान्तविवर्तनैः —There is no special propriety for the word प्रान्त It could very easily have been dropped दाक्षिण्यम (दक्षिणस्य भाव) courtesy, politeness In Sanskrit erotic poetry this word possesses the sense of formal i e insincere courtesy, which a hero shows to his former wives, when he no longer has any love for them अन्तःपुरेभ्यः—The word metaphorically stands for the ladies in the inner city (अन्तः पुरम्) or harem The second half shows that Duṣyanta had quite a number of wives He was, like most ancient kings a much married man विलक्ष means literally one who has missed his mark विगतं लक्ष्यं यस्य The metaphor is taken from archery A man who fails to hit the target feels amazed at his failure Thus, विलक्ष comes to mean विस्मयान्वित Note 'विलक्षो विस्मयान्विते' अमर But amazement is not the only feeling that such an unsuccessful archer experiences He feels bewildered, embarassed, perplexed and ashamed विलक्ष thus came to mean all this Read 'आत्मनश्चरिते सम्यग्ज्ञातेऽप्यैर्यस्य जायते। अपत्रपातिमहती स विलक्ष इति स्मृतः ॥' quoted by Nārāyaṇa on N i 134

VI 5 2—प्रभवन् prevailing, overpowering वैमनस्यम् (विकृत मन, तस्य भाव) mental derangement, mental distraction VI 5 7—पश्चात्ताप वेष—This shows that in ancient times people were very particular about their dress What dress was to be put on by a repentant person or what by a love-sick (कामयमान) one, appears to have been settled, so that as soon as the king makes his entrance, the audience at once knows that he is repentant VI 5—अहो सर्वासु—Compare 'अहो सर्वासु अवस्थासु अनवद्यता रूपस्य।' M ii उत्सुकोऽपि (though suffering from love-

longing) प्रियदर्शन—Compare 'यथा परिहीयमानैः अङ्गैः अधिकं शोभसे तथा अदूरे प्रियसमागमं ते पश्यामि' V iii and iii. 9 supra.

Stanza 6 Construe—प्रत्यादिष्टविशेषमण्डनविधिः वामप्रकोष्ठार्पितं काञ्चनमेकमेव वलयं बिभ्रत् श्वासोपरक्ताधरः चिन्ताजागरणप्रताम्रनयनः (देवः) क्षीणोऽपि, संस्कारोल्लिखितः महामणिरिव न आलक्ष्यते। (शार्दूलविक्रीडितम्)

What Priyaṃvadā says with reference to Śakuntalā in two small sentences in iii 24,25, the Kañcukī has said in this stanza with reference to the king. The idea is though the king is reduced in body (क्षीण) owing to his repentance, he is not observed to be so on account of the excellence (गुण) of his intrinsic lustre. On the contrary he looks charming. A gem is ground to give it polish (संस्कारार्थम् उल्लिखित). This reduces its dimensions. Yet the loss is by no means felt owing to the real lustre of the gem, which thus shines the more. वामप्रकोष्ठा०—Note the proper place for the bracelet is the prakoṣṭha or the forearm and not the wrist. Men generally use the bracelet around the left hand. एकमेव—Note Śakuntalā also wore a single bracelet of lotus-stalk (Vide iii 8) in her love-sick condition. अपरक्त pale, which has lost its usual red colour. The king's hot sighs of grief deprived his lower lip of its natural red. Compare 'नूनं तस्याः प्रबलरुदितोच्छूननेत्रं प्रियायाः। निःश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम्॥' Me 85. 'निःश्वासेनाधरकिसलयक्लेशिना विक्षिपन्तीम्'। Ibid 95. प्रताम्र excessively red. The king's eyes which were already a little red had become exceedingly so owing to his anxious wakefulness. This is common experience. प्रतान्त is from तम् ताम्यति and means wearied or languid. People explaining प्रतान्त as 'much dilated' seem to derive the word from तन् to stretch, which is incorrect. संस्कार is technically defined as 'संस्कारो हि नाम कार्यान्तरयोग्यतापादनम्' श्रीभाष्य.

vi. 6 2—स्थाने खलु—The king appeared to Sānumatī so handsome that she felt sure it was quite proper on Śakuntalā's part to pine for him though she had suffered the indignity of repudiation at his hands (प्रत्यादेशेन निराकरणेन विमानिता अवधीरिता). Sānumatī! beware! you are likely to fall in love with Duṣyanta! You seem to be so much attracted. For a similar idea compare 'स्थाने तपो दुश्चरमेतदर्थमपर्णया पेलवयापि तप्तम्। या दास्यमप्यस्य लभेत नारी सा स्यात्कृतार्था किमुताङ्कशय्याम्॥' Ku 7 65

Stanza 7 Construe—प्रथम सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तम् इद हतहृदय सम्प्रति अनुशयदु खाय विबुद्धम्। (आर्या)

सारङ्गाक्ष्या (fawn eyed) suggests that Sakuntala possessed the guilelessness of a fawn and it was thus impossible for her to practise deception It was preposterous on the part of the king's heart to sleep (to forget Sakuntala) at all If it slept, it should have awaked of its own accord But it did not do so even when roused (प्रतिबोध्यमान) In that case it should have slept for ever But no, it awakes *now* only to suffer the grief of repentance ('भवेदनुशयो द्वेषे पश्चात्तापानुबन्धयो' मेदिनी) (R) अनुशयदु खाय = अनुशयदु खम् अनुभवितुम Vide p 224 *supra*

vi 7 4—लङ्घित seized or attacked भूयोऽपि shows the Vidusaka had observed the king in the clutches of the Sakuntala malady before This must have been during the few days that elapsed between the Pravesaka and this Act vi 7 5 चिकित्सितव्य to be treated To कित् the desiderative affix सन् is applied स्वार्थे and not the usual इच्छार्थे when it has the sense among others of व्याधिप्रतीकार to remedy a disease Note 'गुप्तिज्किद्भ्य सन्' पा 3 1 5 and the Vartikas 'गुपेर्निन्दायाम्' 'तिज क्षमायाम्' 'कितेर्व्याधिप्रतीकारे निग्रहे अपनयने नाशने संशये च' The Vidusaka is here talking in medical terms He calls Sakuntala a disease and speaks of the patient *viz* the king to be treated His लङ्घित = लङ्घन कारित also suggests a fast which is enjoined as the first step of चिकित्सा in many diseases vi 7 6-प्रत्यवेक्षिता—When the king visited certain places outside his palace those were first inspected by his officers with a view to ensure that no danger was lurking there For, the king's safety must at all cost be secured This practice is found even in these days when Governors are on tour vi 7 8—चिरप्रबोधात् owing to having kept awake for a along time (at night) The word would also mean owing to having got up late This corroborates what the chamberlain has said in the first half of st 5 न समाविनमस्मानि it was not possible for us vi 7 9- प्रत्यवेक्षितम् investigated, looked into vi 7 15—निर्मक्षिकम् Vide p 268 above and compare 'मातन निर्मक्षिक म प्रियवयस्यस्य विद्वाग्त्मन्विष्यः' vi 7 16-शिशिरातपच्छेदरमणीये (1) pleasant owing to (extreme) cold and (extreme) heat having been cut off from it (2) lovely in the interval (छेद) between winter and summer The former is preferable vi 7 17—रन्ध्रोपनिपातिन rushing or gathering at a vulnerable point अव्यभिचारि never

uffering violation, never failing, always found true व्यभिचार is a term of Sanskrit Nyāyaśāstra and means a fallacious hetu It is thus defined 'हेतो साध्याभाववद्वृत्तित्व व्यभिचार' तर्ककौमुदी Compare the popular छिद्रेष्वनर्था बहुली भवन्ति'। 'क्षते प्रहारा निपतन्त्यभीक्ष्णम्' and 'When sorrows come they come not single spies, But in battalion!' Shakespeare *Hamlet* v. Vide in this connection an interesting though somewhat indecent, story occurring in the कथासरित्सागर 6 3 150–181

Stanza 8 Construe —(हे) सखे, मुनिसुताप्रणयस्मृतिरोधिना तमसा मम इद मन मुक्त च, प्रहर्तुमना मनसिजेन धनुषि चूतशर निवेशितश्च। (द्रुतविलम्बित)

The use of the two चs shows simultaneity of actions No sooner was the king's mind free from the 'recollection-obstructing darkness than did Love make ready his shaft The mind free from darkness was already vulnerable Love took advantage of it This is what the king calls the रन्ध्रोपनिपातित्व of calamities तमसा gives the king's idea of what his delusion was like It was a dark undefinable something The general idea in the stanza is that when the recollection of Sakuntalā dawned on the king his old love for her was awakened

vi 8 4—ब्रह्मवर्चसम your Brāhmaṇa's power वर्चस् n has an अ added to it when in a compound it comes after ब्रह्म, हस्ति, पल्य and राज, according to 'ब्रह्महस्तिभ्या वर्चस' पा 5 4 78 and the Vārtika 'पल्यराजभ्या चेति वक्तव्यम्' प्रियाया —That the slender body of young beautiful damsels resembles a creeper is an idea much too common in Sanskrit literature Compare i 19 supra and Me 109 vi 8. 11–उद्देश. स्थानम्–this refers to the Mādhavī bower The following तत् (therefore) leaves no doubt about this As soon as the Vidūṣaka reminded the king of the Mādhavī bower, he at once realised that owing to its romantic character it would be an excellent place for him to divert himself in and asked the Vidūṣaka to point out to him the way to it vi 8 16–उपहाररमणीयतया (उपहाराणाम् उपायनाना रमणीयतया सौन्दर्येण) owing to the loveliness of its offerings (in the form of the bunches of flowers) The Mādhavī bower was in full blossom The bunches of its flowers appeared to be so many bouquets made ready by the bower to be presented to the king in receiving him (प्रतीच्छति) (R). vi. 8 20–The reading

लतादर्शिता for लतासंश्रिता means encased or armoured in creepers i e concealed behind them. Note 'सन्नद्धो वर्मितः सज्जो दंशितो व्यूढकङ्कटः' अमर VI 8 21—बहुधा manifold, displayed in diverse ways This can also be taken as an adverb going with निवेदयिष्यामि I shall tell her in various ways how her husband loves her VI 8 30—मृत्पिण्डइव बुद्धिः यस्य whose intellect is like a lump of clay, who takes as true whatever is told him without caring to see whether it can or cannot be the truth Compare the English expressions 'clod-pated' 'clod-poll' 'blockhead' etc अथवा बलवती—This represents the Hindu doctrine of fatalism What is destined to happen (भवितव्यता destiny) is powerful i e nobody can withstand it or change it Compare 'प्राप शुभ च विदयात्यशुभ च जन्तो । सर्वकषा भगवती भवितव्यतैव ॥' Mal 1 23 VI 8 35—शोकपात्रम् आत्मा येषां ते whose soul is the receptacle of grief They never allow themselves to be overpowered by grief In this Act the Vidūṣaka more than once has made himself responsible for very wise and sensible speeches Raghava explains शोकवक्तव्यता as 'शोके जाते अयेन वक्तव्यता न भवति' प्रवाते in a tempestuous wind For the idea compare 'न पृथग्जनवच्छुचो वशं वशिनामुत्तम गन्तुमर्हसि । द्रुमसानुमतां किमन्तरं यदि वायौ द्वितयेऽपि ते चलाः ॥' R 8 90 VI 8 37—निराकरणविक्लवा who was distressed at my rejection तामवस्थाम् that condition, which the king had experienced (अनुभूता is the sense of ताम्) and which now stands so vividly before his mind's eye The reading मगवस्थाम् means the same as अवस्थाम् तामवस्था often occurs in the sense of pitiable condition, Note R 19 50 वस्वत as usual is an avyaya

Stanza 9 - Construe —इतः प्रत्यादेशात् स्वजनम् अनुगन्तुं व्यवसिता (सा, हि), गुरुसमे गुरुशिष्ये 'तिष्ठ' इति उच्चैः वदति (सति) स्थिता (सती), वाष्पप्रसरकलुषां दृष्टिं क्रूरे मयि पुनः अर्पितवती—(इति) यत् तत् सविषम् इव शल्यं मां दहति । (शिखरिणी).

This stanza is the most pathetic in the play and one of the most pathetic in the whole field of Sanskrit literature. Indeed it must have harrowed Dusyanta's soul when he repeated it. The king had repudiated Sakuntalā. In her distress she naturally moved (व्यवसिता) to follow her relatives But Śārṅgarava loudly commanded her to stay where she was. Being as great as the preceptor himself, the pupil demanded instant obedience. Sakuntalā stopped (स्थिता) She did not know what to do With eyes bedimmed (कलुष) with the flow of tears (वाष्पप्रसर), she

once cast a most pitiable and helpless glance at the ruthless king That Dusyanta now felt to be like an envenomed shaft, which sent a burning sensation through his entire frame इत from here i e from me

vi 9 2—स्वकार्यपरता devotion to one's own interest The more the king is pained the more is Sānumatī pleased. Because the king's santāpa is a sure test of the intensity of his love for Sakuntalā vi 9 5—पतिदेवता (पति देवता यस्या) whose husband is her deity, who is solely devoted to her husband Reference here is to the belief that the power of chastity gives women a kind of mysterious lustre which protects them from those that attempt to touch them rudely Williams explains this as 'the idol of her husband the goddess of her husband or as we should say a wife idolized by her husband' This is incorrect and shows the influence of western ideas However a wife may be idolized by her husband that idolization does not in any way give her the power of chastity which is meant here. In fact we often come across people idolizing their wives who are not quite above suspicion सखाम्बे—A friend's wife is considered to be one's friend Compare Me 93 and 99. vi 8. 7—सम्मोह the infatuation which made him forget all about Śakuntalā The idea is there is no wonder in the awakening i e in the king's recollection of Sakuntalā (प्रतिबोध = जागरण शकुन्तलावृत्तान्तस्मरणमित्यर्थः), because such intense affection as the king had for her was sure to make itself felt and emerge inspite of what might have happened to repress it and to throw it into oblivion But what was surprising was this that such love came at all to be forgotten. vi 8 10—कालेन in course of time The instrumental is used, according to 'अपवर्गे तृतीया' पा 2 3 6 (अपवर्गः फलप्राप्तिस्तस्या द्योत्यायां कालाध्वनोरत्यन्तसंयोगे तृतीया स्यात्। अह्ना क्रोशेन वानुवाकोऽधीत । अपवर्गे किम्। मासमधीतो नायात । सि कौ) vi 8 13—न खलु—This is an exceedingly wise remark Kālidāsa the close observer of Hindu society and the working of the Hindu mind, is visible in this sentence.

Stanza 10 Construe —स्वप्नो नु, माया नु, मतिभ्रमो नु, तावत्फलमेव क्लिष्टं पुण्यं नु। तद् असंनिवृत्त्यै अतीतम्। एते मनोरथाः तटप्रपाताः नाम। (उपजाति)

The indescribable kind of pleasure that the king enjoyed

in Sakuntala's company is now to him a thing of the past It was a most charming but at the same time a fleeting experience The king could not know properly what it was and how the whole thing at all came to pass The four alternatives of the first half reveal this state of his mind In the third line he concludes whatever it may be one fact is certain viz that the pleasurable experience is not to return And in the fourth he winds up by pointing out to the Vidusaka that the hope he has formed (see यद्यवमस्ति etc and न मृग् etc) of the kings again being united with Sakuntala is likely to result in disappointment and distress माया an illusion something unsubstantial, which has no foundation in reality मतिभ्रम delusion of the mind (which had called up something unreal) We enjoy pleasure in this world as the result of the merit we have performed in former births As soon as the merit is exhausted the pleasure also vanishes This is what the king thinks has happened in the case of his association with Sakuntala The fourth line is variously explained The interpretation of the word तत् also varies (1) Raghava The e false (नाम ...) hopes that you are voicing forth and that I also entertain are the crumblings (प्रपात) of the bank The idea is just as the banks of a river such as the Ganges quickly fall down one after another i e have no stability in them in the same way the hopes of being united with Sakuntala are by no means stable By the fourth line the king is supporting his statement in the third viz *Sakuntala is lost to him for ever The four alternatives* also tend to the same conclusion Whichever of them is true the king is not no to have the pleasure of Sakuntala's company again तत् = ... (2) Abhirama the author of the commentary in the Vani edition तत = ... प्रपात = ... Hopes formed in this world are bound to have a fall as precipitate as that of a river bank In the first three lines the fact that the pleasure of the company of Sakuntala has vanished for good is established by having recourse to so many alternatives The fourth line contains a general proposition which suggests that the hope which the king forms of being united with Sakuntala is to fail miserably (3) Rav तत = पूर्वानुभूत ... वस्तु तत

(चत्वार पक्षा) मनोरथानाम् (अभिलाषाणा पुन समागमाभिलाषाणामित्यर्थ) अतटप्रपाता (अतटरूपा प्रपाता. अथ पतनस्थानानि) The idea is whichever of the alternatives we accept, it is impossible to hope for reunion with Sakuntalā Dream, a spell of magic or hallucination of the mind deals with unsubstantial things If what I have enjoyed is the fruit of some meritorious action of mine, it has already been exhausted and cannot any more bear similar fruit These alternatives therefore are like steep places (अतटा) for my hopes to leap from i e just as a man leaping from a precipice has no hope of remaining alive similarly in the event of any of these alternatives being accepted my hopes leap from a precipice and there is no room for them to revive अतट a precipice प्रपतन्ति एभ्य इति प्रपाता places to leap from Ordinarily the two words are synonyms 'प्रपातस्त्वतटो भृगु ' अमर (4) Williams एते मनोरथानाम् अतटप्रपाता 'It has certainly passed away never to return, (and so has become) the steep precipice of my heart s fondest hopes ' He adds in a note "The commentator Sankara thus explains the second half of the verse 'As a man after ascending the peak of a mountain falls headlong so my hopes after ascending to the height of Sakuntalā are precipitated ' Amarakośa gives अतट as a synonym of प्रपात and भृगु, each of these words signifying 'a precipice', but there is no reason why अतट should not be used as an epithet of प्रपात, to denote a very precipitous declivity (5) Our own view तत् appears to have been purposely used in an indefinite manner to denote something which the king did experience but which he was not able to describe accurately and of which the real nature he did not then know Hence the neuter gender. तत् without the precedence of यत्, has here the sense of अनुभूत, according to a famous dictum of the Kāvyaprakāśa In interpreting the fourth line two things have to be remembered The Vidūsaka has just now voiced forth the hope that the king will soon be united with his beloved After this stanza he speaks again and contradicts(मैवम्) what the king has said therein and reiterates his conviction that the union is bound to take place This naturally leads us to conclude that the king must have said in the fourth line of the stanza under discussion that such union is impossible Now the most natural way of interpreting the line appears to us to be मनोरथा नाम तटप्रपाता (=

नटेभ्य प्रपाता) Hopes like these formed by you, O Vidūsaka, are like falls from precipices Just as a fall from a precipice is bound to cause injury to a man, so the cherishing of such desires will necessarily bring grief to the king If the king harbours hope of being joined to Sakuntalā again, he will not only not have the pleasure of her company, because that is impossible, but on the contrary he will have to undergo the pangs of bitter disappointment The splitting up of the line into मनोरथाम् अनटप्रपाता does not appear to us to be natural Besides this way labours under the disadvantage of having two words अनट and प्रपात, which are synonymous and which have therefore to be somehow explained away प्रपात in the sense of a fall and not in that of a precipice or a place to leap from, is found elsewhere in Kālidāsa Note R II 26, Ku II 37 The reading एव for एते has the advantage of completing the sense at the end of the line and emphasising the fact that something has gone away for good But another एव coming after one in the second line does not look quite so Kālidāsan Besides एते pointedly draws the Vidūsaka's attention to the hopes he has formed We, therefore prefer एते

vi 10 2, 3—मैवम् not so viz that hopes of union with Sakuntalā are like falls from precipices अचिन्तनीय is used predicatively takes place unthought of. It is true there are at present no visible chances of union with her But the union is destined to happen and will happen in some way we know not of Look at the ring You never thought you would obtain it Still you found it. Similar will be the case of union with Sakuntalā. The Vidūsaka's speech draws the king's attention to the ring which he now apostrophises

Stanza 11 Construe —(हे) अङ्गुलीय, तव सुचरितं मम इव प्रतनु [आर्तीदिति] फलेन विभाव्यते, यत् अरुणनखमनोहरासु तस्या अङ्गुलीषु लब्धपदं च्युतमसि । (पुष्पिताग्रा)

Dusyanta, the fond lover, is seen in this stanza The fruit alone can prove how much good action one has performed There is no other test The fruit shows that both Dusyanta and the ring had only a small quantity of good to their credit since their association with Sakuntalā lasted for a very short time. अरुण ... हरासु glorifies the exalted place which the ring had attained and serves to intensify the wretchedness of its fall अङ्गुलीषु—Rāghava

accounts for the plural in three ways (1) The ring was made to fit a male finger and Sakuntalā had to pass it from one finger to another before she found a suitable place for it (2) The ring was a gift of love and Sakuntalā s intense affection led her to put it round every finger with a view to make it touch the entire hand (3) The ring must have passed from one finger to another as Śakuntalā grew thinner and thinner in separation. We think the first explanation is preferable With reference to the third explanation we have to observe that there is no reason nor evidence to believe that Sakuntalā grew thinner during the few months she was at her father s hermitage On the contrary as she was advancing in pregnancy she probably must have grown a little fatter if at all The real pangs of separation and consequent thinness came only after her rejection by the King in the fifth Act

vi 11 1 2 यदि भवेत्—Because that other man would not have been able to appreciate the love of which the ring was symbolical vi 11 1—केनोद्घातेन by what occasion vi 11 5 6—Construe अपि with एष (विदूषक) Sānumati means to say the Vidūsaka also is impelled (आक्षिप्त) by her curiosity i e she wants to know exactly what he also wants to know Williams takes एष to refer the king ' By my curiosity also he (would be) incited (to tell the reason)'

Stanza 12 Construe —अत्र दिवसे एकैकं मदीय नामाक्षरं गणय। यावद् अन्तं गच्छसि तावद् (हे) प्रिये मदवरोधगृहप्रवेश नेता मम जनः तव समीपम् उपैष्यति इति [प्रिया मया प्रत्यभिहिता] । (वसन्ततिलका)

The signet-ring was engraved with Dusyanta s name which contained three letters Before Śakuntalā went to the end of the name by counting one letter every day the king s messenger was to wait upon her This means he was to arrive within three days गच्छसि = गमिष्यसि according to 'वर्तमानसामीप्ये वर्तमानवद्वा', already explained (vide p 219 above).

vi 12 2, 3—रमणीय charming romantic अवधि appointment engagement, contract' विसंवादित is past passive participle of the causal of विसंवदति, and means ' made to disagree or fail The appointment is called charming or romantic because it was an appointment between such a loving couple The idea is Dusyanta had made such a romantic appointment or agreement

with Sakuntala as is described in stanza 12 above But Fates intervened and prevented him from keeping that appointment Compare for the expression 'रमणीय खलु कथायोगो नृशसेन विसवादित' स्वप्नवासवदत्त II 1-? VI 12 11—अथवेदृशा—This shows Saturn tr was not aware of the curse VI 11 12 गृहीतोऽनन— Perhaps here the Vidusaka is referring to the eighth of the ten conditions of love sickness viz उन्माद which is generally followed by मूर्च्छा and मरण He has observed many of these in the king and is afraid what his unmada would lead to (R) For these ten conditions of love read चक्षूरागस्तदनु मनस सगनिर्भावना च व्यावृत्ति स्यात्तदनु विषयग्रामतस्त्रनसोऽपि। निद्राच्छेदस्तदनु तनुता निस्त्रपत्व तनानुमादो मूर्च्छा तदनु मरण स्युदशा प्रक्रमण II also our notes on हर्षचरित उच्छ्वास I p 64 and जगद्धर s commentary on मालतीमाधव I 15

Stanza 13 Construe वपुरङ्गुलीसत्वा गुणेन त कर विहाय कथ नु अम्भसि निमग्नासि। अथवा अचेतन गुण न लक्षयत नाम। मया एव कस्मात् प्रिया अवधीरिता। (कान्यवित्)

The king began with the determination of rebuking the ring but ended by rebuking himself The ring was on Sakuntala s lovely (तनुर) and delicate fingers yet it left the hand and deeply (नि) merged into the water The king could not know why it acted in that way (कथ नु) Its action suggests the case of a person who in the midst of all enjoyments at once becomes unaccountably (कथ नु) disgusted with life and commits suicide by drowning himself अथवा corrects the previous thought नाम denotes अभ्युपगम It is true that an inanimate object like the ring is incapable of appreciating merit But the king was possessed of चतना He should have understood the worth of his beloved Sakuntala Why did he then repudiate her? He thus deserves to be rebuked not the ring

VI 13 " कथ खादिष्यामि— This shows the Vidusaka's utter callousness towards what he considers the mad ravings of the king While the king is seriously lamenting his unjust and insane rejection of Sakuntala the jester is jocularly thinking of the pangs caused to him by hunger The audience enjoys the fun furnished by the contrast between the mental attitudes of the two The entrance of Caturika with the picture board when the king is apostrophising his beloved is very cleverly managed VI 13 9—मधुराव प्रवेश (I) The representation of the (various)

feelings (such as fear curiosity etc) is beautiful on account of the exquisite delineation or drawing (मधुरावस्थानेन मनोज्ञलेखनेन दर्शनीय सुन्दर भावानुप्रवेश भावाना भीत्यादिविकाराणा चित्रणम् (2) मधुरावस्थानम् the beautiful posture (3) अवस्थानम्—आकृति the beautiful features of the girls. The first is to be preferred The last is not so flattering to the artist's skill (R) Williams explains the sentence thus 'The presence of the prevailing sentiment (love rati) is delightful by its sweet abiding in every part " VI 13 10- निम्नो देशेषु in the low and highregions of the picture Abhirāma explains this as नाभिम्नतादिषु'

Stanza 14 Construe —चित्रे यद् यद् साधु न स्यात् तत् तद् अन्यथा क्रियते। तथापि रेखया तस्या लावण्य किंचिद् अन्वितम्। (अनुष्टुभ्)

To the Vidūṣaka and Sānumatī the picture appeared to be an admirably faithful likeness of Sakuntalā But Dusyanta was not satisfied with it He thought Sakuntalā was far more beautiful than she appeared in the picture For the picture (रेखा drawing) had only partially (किंचित्) delineated her loveliness And this was so in spite of the king's constant endeavours to improve it and bring it as near the original as possible यद यद् stands for साधु न i e those parts of the picture which the king thought did not do justice to Sakuntalā's beauty All those (तद् तद्) were now and then being made otherwise i e improved. There is also another way of interpreting the first half of the stanza (2) It is the usual practice of painters to touch up whatever does not appear good in a picture if painted as it is But even if we made allowance for this practice we could not but say means the king that her loveliness was only partially delineated in the picture This explanation is not so good (3) Williams 'Whatever is not well (executed) in the picture (whatever falls short of perfect beauty) all that is wrongly portrayed Nevertheless her loveliness is in some measure possessed by the drawing i e the artist has to some extent made a likeness though very inferior to the original ' Williams apparently supplies कृतम् after साधु न It should be noted that यद् यद् grammatically refers to साधु. तत् तत् consequently must refer to the same, because the relative and the demonstrative pronouns signify one and the same thing in a sentence Then the meaning would be तत् तत् [साधु] अन्यथा [i e असाधु] क्रियते This gives us exactly the opposite of the

sense required Hence an emendation is proposed viz यद्यदसाधु चित्र स्यात etc With reference to this we have to remark that as यद्यदसाधु is not given by any Ms or edition it cannot be adopted It should certainly be noted as one of the many emendations proposed for Kalidasa s original readings If however, we take यत् यद् to refer to साधु न is noted above this difficulty would not arise

vi 14 2—गतत = चतुरुदाहरणेवगत राज्ञा वचनम Sanumati says that the king s idea that the picture does not do justice to Sakuntala s beauty is quite in keeping with his love which has now grown intense through repentance For a lover can never feel that a portrait however exquisite is an exact likeness of his beloved There is another reason why the king says so viz his absence of pride or modesty (अनवलेप अवलेपस्य गवस्य अभाव विनय इत्यथ) To say that the portrait is an accurate representation of Sakuntal s beauty would be like praising indirectly his own skill in painting The kings modesty would not allow him to do this vi 14 7- मोघदृष्टि one who has his sight in vain We believe the Vidushaka hardly deserves this cruel cut Even Dusyanta himself had been struck equally with the beauty of all the three young girls at first sight It is to the credit of the Vidushaka that on closer examination (निर्वर्ण्य) he could correctly guess who Sakuntala was vi 14 13—14, केशान्तनम=वद्दा केशा the braid of hair The word अन्त appears superfluous केशान्त the region of her hair i e the mass of her hair केशान्तेन वदनन and बाहुभ्याम represent what is called an उपलक्षण तृतीया i e the instrumental used in the sense of ' characterised by , according to इत्यम्भूतलक्षण पा 2 3 21 अवनताभ्याम् = गलिताभ्याम drooping

Stanza 15 Construe —मलिन स्विन्नाङ्गुलिविनिवेश रेखाप्रान्तेषु दृश्यते । इद च कपोलपतितम अश्रु वर्णिकोच्छ्वासात् दृश्यम ।' (आर्या)

Perspiration and tears are among the eight सात्त्विक भावs (a division of अनुभावs) which are the effects of स्थायिभावs or the permanent underlying sentiments such as रति etc Vide S D 3 13 126 These therefore, unmistakably show the king s intense affection for Sakuntala That s why he calls them his भावचिह्न वर्णिकाउच्छ्वासात owing to the puff of the paint When a drop of water falls on a painted picture, the part rendered wet rises up That is its उच्छ्वास (breathing up) वर्णिका means

both 'a brush' and 'colour or paint' But as the word has been used in the very next sentence in the sense of 'a brush' it is better to adopt there the reading वर्णिकाम्. वर्णकम् also means paint and is found in some editions

Stanza 16 Construe —पूर्वं साक्षात् उपगता प्रियाम् अपहाय पुनः चित्रार्पितामिमां बहु मन्यमानः (अहं हि) निकामजलां स्रोतोवहां पथि अतीत्य, (हे) सखे मृगतृष्णिकायां प्रणयवान् जातः । (वसन्ततिलका)

When first Śakuntalā came to him in person, Duṣyanta abandoned her But now he was making much of her portrait His conduct, therefore, is as ridiculous as that of one who passes on his way a river of plentiful (निकाम) water and then longs for the mirage to quench his thirst, पूर्वम् and पुनः show the contrast between the king's previous and subsequent temperament मृगतृष्णिका (mirage) is so called because that phenomenon is said to excite the thirst of deer who run to it for drinking water and are deceived The word stands in literature for an illusive hope which has no chance of being fulfilled

vi 16 3 मग . मन्त्रान् — This is said by the Vidūṣaka *to himself* Certainly the king has crossed a river and passed on to a mirage in abandoning Śakuntalā and making much of her portrait But if the Vidūṣaka were to express this opinion of his aloud, he feared he would make his friend's condition still more hopeless Hence this speech is svagata vi 16 1—लेखितव्यम् is grammatically correct, though लिखितव्यम् can also be justified vi 16 6—अभिरूप (अभिगतो रूपम्) pleasing to liked by

Stanza 17 Construe —सैकतलीनहंसमिथुना स्रोतोवहा मालिनी कार्या। ताम् अभितः निषण्णहरिणा गौरीगुरोः पावनाः पादाः (कार्याः)। शाखालम्बितवल्कलस्य च तरोः अधः कृष्णमृगस्य शृङ्गे वामनयनं कण्डूयमानां मृगीं निर्मातुमिच्छामि। (शार्दूलविक्रीडित)

In trying to improve the picture the king wanted to add such things to the canvas as would create the impression that it was a peaceful hermitage enjoying perfect security from outside and that the prevailing sentiment which then governed even the lower creation, not to speak of Śakuntalā and others, was love The hills of the holy Himālaya (गौरीगुरु the father of Pārvatī), the trees and the barks suspended therefrom all give an idea of the quiet hermitage लीन, निषण्ण and the action of the doe show the perfect security they enjoyed (R) The swans were resting in couples and oh! how loving the couple of the deer was If the

antelope were to move his head just but a little, his beloved's eye would be pierced! How confident of each other's love they were Compare मधु द्विरेफ कुसुमैकपात्रे पपौ प्रिया स्वामनुवर्तमान । शृङ्गेण च स्पर्शनिमीलिताक्षी मृगीमकण्डूयत कृष्णसार ॥' Ku III 36 सैकत (सिकता सन्ति अस्मिन् देश) is derived from सिकता (sand), which yields four forms in that sense, according to 'सिकताशर्कराभ्या च and' 'देशे लुबिलचौ च पा 5 2 104-105 (सैकता घट । शार्कर । पादण् मतुप् च । सिकता सन्ति अस्मिन् देश—सिकता । सिकतिल । सैकत । सिकतावान् । एव शर्करा इत्यादि (सि को) पादा प्रत्यन्तपर्वता hills contiguous to a mountain

vi 17 6–कूर्च—चम् the beard vi 17 4–अभिप्रेतमत्र which was intended to be drawn here (but which is forgotten) न does not read अत्र विस्मृतम् Then the sense is I intended (to draw) or I have approved of another etc But the reading in the text is preferable as in the following stanza the king definitely points out what he has not done vi 17 7–वनवासस्य अविध्यति—In this sentence Sanumati expresses her idea as regards the decoration of Sakuntala, which the king intended to draw That decoration should be appropriate to वनवास, सौकुमार्य and विनय वनवासस्य —This suggests that the decoration must be such as is easily available to forest dwellers' It would thus not be appropriate for Sakuntala's वनवास, if the king were to give her gold and jewel ornaments सौकुमार्यस्य—This means that the decoration must be suitable to Sakuntalā's tenderness or delicacy. Heavy ornaments would thus be excluded विनयस्य—This indicates the absence of gaudiness or showiness The decoration must be modest and not too prominent Otherwise it would offend against Śakuntalā's modesty Rāghava, as printed in the निर्णयसागर edition has अविनयस्य But the अ appears to be a misprint His commentary then becomes 'विनयस्य चैत्यनेन शेखरादिव्यावर्तन व्यज्यते' He means a gaudy crest, prominently rising above one's head and attracting everybody's attention, would not be compatible with modesty That the king wanted to avoid विनयस्य has the support of southern Mss See the Reverend T Foulkes' Kālidāsa Vol III p 152 अविनयस्य would signify Sakuntala's immodesty in offering herself to the king But this can scarcely be the meaning

Stanza 18 Construe – (हे)सखे, कर्णार्पितबन्धनम् आगण्डविलम्बिकेसर

शिरीष न कृतम् । स्तनान्तरे शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं वा न रचितम् । (वक्षस्थविल)

The Śirīṣa the most delicate of Sanskrit flowers and the garland of lotus-fibres, tender like the rays of the autumnal moon, certainly testify to Śakuntalā's vanavāsa and saukumārya and not even a fastidious critic would charge her with avinaya (immodesty, coquetry or foppishness), if she placed the one on her ear, so as to make its filaments hang down to her cheek, and decorated her bosom with the other For the idea in the second half vide Ku 1 40 गण्ड मर्यादीकृत्येति आगण्डम् । आगण्ड विलम्बन्ते इति आगण्डविलम्बिन । तादृशा केसरा यस्य

vi 18 4–चकितचकिता greatly frightened vi 18, 5–आ एष — The Vidūṣaka forgets that he is looking at a mere picture The king's excellent art has misled him (R) In view of later developments it is significant to note that he is the first to take the picture as real कुसुम ... shows that the bee is doubly guilty, first because it is a thief (पाटच्चर) stealing honey and secondly because it is rushing at (अभिलङ्घते) Śakuntalā's face

Stanza 19 Construe —एषा भवन्तमनुरक्ता कुसुमनिषण्णा मधुकरी तृषितापि सती (भवन्त) प्रतिपालयति । त्वया विना सा मधु न खलु पिबति । (आर्या)

Reference here appears to be to a creeper which Duṣyanta had painted in the portrait with a female bee sitting on a flower How completely under the influence of love the king is at present is seen from the picture of the affectionate bee that he draws The Madhukarī has already perched on a flower She is waiting for her lover Why should the bee then experience the fatigue of falling at Śakuntalā's face leaving his beloved in such anxious expectation भवन्तमनुरक्ता—Verbs signifying 'love' generally govern the locative But derivatives from अनुरञ्ज् are occasionally used with the accusative and in such cases अनु is taken separately and understood as a कर्मप्रवचनीय governing the accusative Compare 'अपि वृषलमनुरक्ता प्रकृतय' Mu. 1 also vi 10, 'कथं वसन्तसेना आर्यचारुदत्तमनुरक्ता । सुष्ठु खल्विदमुच्यते ' रत्नं रत्नेन सगच्छते ' इति ' Mk 1 For the idea in the stanza vide Ku 3 36.

vi 19 1–अभिजातम् (courteously) is used adverbially. Sanumatī means to say that this way of warding off the bee was

very polite indeed अद्य should be understood to have been used colloquially somewhat similar to the English 'now.' Or Sanumati might have meant she had never before seen a bee so courteously warded off but she saw it 'today.' Williams does not seem to understand the meaning of this sentence, for he observes "The meaning is somewhat obscure but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is by a threat." vi 19 वामः perverse, obdurate. The bee is so called, because it would not go away from Sakuntalā's face, around which it was hovering inspite of the king's courteous request. The bee of course could not accede to the king's desire because it was a bee painted in a picture. The Vidūṣaka, the king and Sanumati have all been deluded into supposing that the picture was a reality. Hence the Vidūṣaka's condemnation of the class of bees.

Stanza 20 Construe: अक्लिष्टबालतरुपल्लवलोभनीयं मया रतोत्सवेषु सदयमेव पीतं प्रियाया बिम्बाधरं (हे) भ्रमर, स्पृशसि चेत्, त्वां कमलोदरबन्धनस्थं कारयामि। (वसन्ततिलका)

It may be noted that the present portrait represents the incident of the attack of the bee on Sakuntalā's face depicted in Act i 23; description of the heroine's lower lip contained in the second line of this stanza was consequently not applicable to her then. But the king is now under delusion and possesses no discrimination of this kind. बिम्बाधर is to be dissolved as a मध्यमपदलोपी compound viz बिम्बाकार अधरः, अधर बिम्बमिव would yield अधरबिम्बम्. Note 'बिम्बाधर इति वृत्तौ मध्यमपदलोपिन्याम्' वामन का सू 5 2 15. We can also dissolve the compound as बिम्ब इव अधरः बिम्बाधरः, which is a कर्मधारय formed according to 'विशेषणं विशेष्येण बहुलम्' पा 2 1 7. Bimba is a fruit (Marathi तोंडले,) which becomes extremely red when ripe and with which the lower lip of beautiful women is often compared. कमलोदर०—The idea is based on the fact that when the lotuses close in the evening, some bees get imprisoned therein and have to wait till the morning, when the lotuses bloom again, for their release. Note 'रात्रिर्गमिष्यति भविष्यति सुप्रभातं भास्वानुदेष्यति हसिष्यति पङ्कजश्रीः। इत्थं विचिन्तयति कोशगते द्विरेफे हा हन्त हन्त नलिनीं गज उज्जहार' quoted as an example of विपादन in the कुवलयानन्द p 111

vi 20 3-After uttering एवं भेत्स्यति in response to the king's

stanza 20 the Vidūṣaka comes to know his mistake. He then laughs at his own folly and says एष सवृत्त. The humour of this lies in the fact that the exquisite delineation of the picture had made the Vidūṣaka mad first as we already have seen, and then the king caught the disease. But the Vidūṣaka bluntly attributed his own madness to that of the king. He has something of a Falstaff in him, as we already have noted. Observe that then too the Vidūṣaka did not exactly admit that he had become mad. He merely said ईदृशवर्ण इव *as though* of similar colour. ' st 20 | प्रहस्य serves a double purpose. It is, 'laughing' at his own folly when it goes with आत्मगतम् and at the king's when it is construed with प्रकाशम् For, it is clear, that the king must have heard the laugh though he could not hear the आत्मगत speech st 20 8 — अवगतार्था have realised the fact (that it is merely a picture) Sānumatī had also been caught in the delusion पश्चात् refers to the king If Sānumatī, who was a mere outsider, was deluded by the picture, there was no wonder if the king, who apparently was experiencing (अनुभावी) all that he had painted should be caught by the delusion Williams reads अनवगतार्था and translates 'Even I now did not understand the thing how much less should he perceive that it was painted ?' Rāghava understands एष to refer to the Vidūṣaka The idea is the Vidūṣaka being a dull-headed man, proof against the influence of all sentiments could not all along forget that it was merely a picture and hence reminded the king of the fact This is bad, because the Vidūṣaka himself admits he had become mad vi 8 'n— पौरोभाग्यम् meddlesomeness, fault-findingness Note 'दोषैकदृक् पुरोभागी' अमर पुरोभागिन भाव पौरोभाग्यम् The Vidūṣaka showed himself to be fault-finding, because he informed the king of his delusion A man who finds faults with others is usually a man who is meddlesome Such a man naturally has to push himself forward Thus these three senses pushing forward fault-finding and meddlesome are allied and are expressed by one word Vide above p 398.

Stanza 21 Construe —तन्मयेन हृदयेन साक्षादिव दर्शनमुपगमन् भवत मे जाता स्मृतिकारिण्या त्वया पुनरपि चित्रीकृता । (आर्या)

The King's heart was wholly absorbed in Śakuntalā (तन्मय) He was thus experiencing the pleasure of her actual sight But

the meddlesome Vidūṣaka reminded him that it was a mere portrait and the king's beloved, who up to now appeared to him to be present in flesh and blood, was again transformed into a picture. चित्रीकृता— If this were understood in the strict Pāṇinian sense, it would suggss that Duṣyanta yet refused to acknowledge that it was a mere picture, but thought that it represented a reality *This stanza is quoted in the* सरस्वतीकण्ठाभरण *of* भोजराज (p. 320 निर्णयसागर), where we have दर्शनपथमायाता for दर्शनसुखमनुभवत

vi 21 1, 2–पूर्वापर मार्गं —This is explained in more ways than one (1) Our own This course of separation is unprecedented inasmuch as it involves a contradiction between what has preceded (पूर्वं) and what follows (अपर) i e the king s previous and subsequent conduct When Sakuntalā comes to the king of her own accord, he repudiates her and when she has gone away, he pines for her, thinks much of her picture and even sheds tears This appears to Sānumatī to involve a contradiction According to the well known principle of 'स्वयं कृत्वा त्यागं विलपनविनोदोऽप्यसुलभ– (U iii 30)' *the king has no right Sānumati thinks, to bewail* the loss of Sakuntala, but he does it. Hence the virodha Such a separation of a lover and his beloved is never heard of before Hence the apūrvatva of the viraha (2) Rāghava The viraha or separation according to him consists in the new separation from Sakuntalā, which the king feels when he is made aware of the fact that it was merely a picture board that he was looking at and not an actual scene from life To feel the pleasure of union and afterwards to undergo the pangs of separation simply at the sight of a picture was no doubt extraordinary (अपूर्व) But the scholiast explains the apūrvatva by saying that the king was up to this time experiencing the 8th condition of a lover viz unmāda, which really should have been followed by the 9th viz murchhā and as this has not happened, the king's virahamārga is apūrva He explains the पूर्वापरविरोध as follows • First the picture was cognised to be a picture, then in a state of love intoxication it was mistaken for a real scene from life Again the consciousness of its being a picture dawned on the king's mind Thus there is a contradiction between the first and the subsequent cognitions (3) Williams 'This demeanour (of one in a state of) separation, opposing first one thing and then another is singular (unexampled, without a

precedent) ' पूर्वापरविरोधी may mean 'setting itself against everything from first to last, ' or ' from first to last untoward ' Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion (see Me 92); but here was the case of one whom nothing could divert It is clear from the above that Williams dose not understand the meaning of the line

Stanza 22 Construe —प्रजागरात् तस्या स्वप्ने समागम खिलीभूत । बाष्पस्तु चित्रगतामपि एना द्रष्टु न ददाति। (अनुष्टुभ्)

The king explains how he is experiencing ceaseless (अविश्रांत without a break) pain Relief could be obtained either by union with her in a dream or by observing her in a portrait But wakefulness and tears (which are always associated with Sanskrit lovers in separation) denied him this खिल —लम् a piece of waste, uncultivated land and खिलीभू to become obstructed or blocked. Vide Ku 2 15 For similar idea vide Me 95, 110, V. ii 10

vi 22 3–How long is the king's lamentation to go on in this way ? The poet cuts it short in a *catura* way by making Caturikā enter at this stage vi 22. 7—अन्तरा on the way vi 22 12, 13– मया आत्मा my person was carried off by me i e. I made good my escape Williams points out that this idiom and construction are peculiar to Prākrta

vi. 22. 14–बहुमानगर्विता–I pay her very great respect of which she has grown proud If she were to know that I am diverting myself with Śakuntalā s portrait, she would be enraged The portrait of Śakuntalā is therefore better concealed vi 22 18–आत्मानम् may refer either to (1) the Vidūṣaka, who being the confidante of the hero in matters of love was very likely to incur the anger of the queen and it would not be easy for him to make good his escape as for example Caturikā had done In concealing the picture he therefore, thought that he was saving himself. (2) or the king, who naturally would be protected from the anger of the queen if the portrait was concealed. The Vidūṣaka humorously says that in concealing the picture he is really affording protection to the king himself who is sure to be roughly handled, if Queen Vasumatī comes to know what his means of diversion is The remark is intended to show the दाक्षिण्य of the

king. The scandal of Sakuntala's rejection had spread far and wide (VI 14, 15) The ladies in the harem must of course have heard everything about it. What the king is afraid of is not that queen Vasumati would come to know of his love for Sakuntala, but that she would learn that he had drawn a portrait of Sakuntalā and was diverting his mind with it

VI 22 19 अन्त कूटान—This has reference to the fiery anger of Queen Vasumati, which resembles the deadly poison (कालकूट—टम् is the same as हालाहल—लम् churned out of the ocean) in its effects For the comparison of a woman to the deadly poison vide ' हालाहलं नैव विषं विषं रमा जनाः परं व्यत्ययमत्र मन्वते । निपीय जागर्ति सुखेन तं शिवः स्पृशन्निमां मुह्यति निद्रया हरिः ' quoted in the कुवलयानन्द p 27 as an example of पर्यस्तापह्नुति शब्दायस is imperative 2nd sing of शब्दायति, which is causal of शब्दायते Vide above on II 4 19 The Bengali reading अन्तःपुरकूटवागुरात् (from the snare of deception of the harem) seems to suit मुच्यते better Women can well be looked upon as practising deception or magic (कूट—टम्) to attract their lovers and they certainly are the snares (वागुरा) wherein many a man is easily inveigled. But note that अन्त वागुरात् has reference to the softer influence of the harem, the influence of love and attractive charms The Vidusaka could not have referred to this as he knew full well that the king was not in a position to fall a victim to the kutavagurā of Vasumati. What he feared was the anger of the queen, which is well expressed by अन्त कूटात्, अन्त वागुरा should, therefore, be rejected Besides अन्तःपुरात् मोक्ष is not an uncommon expression मेघप्रतिच्छन्द (मेघस्य प्रतिच्छन्द सादृश्य likeness यस्य) was the name of a palace It was probably very high and resembled a cloud That was why Mātali found it easy to descend thereon 6 22 22-प्रथम 'पेक्षते shows regard to his first love प्रथमा च असौ सम्भावना (respect honour) च This stands by metaphor for the person to whom honour was first paid by the king viz his previous queen Vasumati निर्विष्टसौहृद—This is of course towards Vasumati, because Sakuntalā was now the sole object of his sauhrda or affection Compare 'वयं 'मामन्य मक्रान्तहृदयमुपगम्यान्यमपि ते मैत्री न रक्षयिष्यति ।' M III 'अयि मुग्धे, अन्यसङ्क्रान्तप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति।' V III VI 22 28 कार्यज्ञा who knows the importance of state business When Vasumati saw that the Pratihārī was carrying a state document

in her hand she concluded the king would be busy with his state affairs and desirous of avoiding causing him any disturbance (उपरोध) she returned. It is very clever on the part of the poet to send the queen away in this way. When Caturikā reported to the king that Queen Vasumatī had taken from her hand the box of brushes (वर्तिकाकरण्डक) we feel sure that she would arrive on the stage and a scene similar to that between Queen Irāvatī and Agnimitra or Auśīnarī and Purūravas would follow. But when Kālidāsa wrote his Śakuntalā his art had reached its height; he had come to know that the introduction of an upanāyikā as in his Vikramorvaśīya or of upanāyikās as in the Mālavikāgnimitra, marred the beauty of the character of the heroine by diverting the attention of cultured audience and the reader or the spectator from the nāyikā to the upanāyikā. He therefore, cleverly manages to keep Vasumatī off the stage and thereby not only avoids the possibility of an unpleasant meeting between her and the king, but also brings out a salient feature of her character viz. her tendency not to meddle in the official business of her husband and her care not to cause him any disturbance in the performance of his public duties. The audience naturally understand by the word kārya in this sentence the important business in which the king was engaged at present viz. his new love-affair. VI 22. 31 अथ ... बहुलतया by reason of the length of the calculation of a collection (जातम्) of treasures (i. e. revenue received from various quarters). It appears on that very day revenue had flowed into the minister's office from many provinces. He had therefore to supervise the counting thereof which took much of his time. The result was he could investigate only one case on that day. The sentence shows by the way that one and the same minister was entrusted with the work of receiving revenue and that of administering justice. VI 22-34—अनुवाच्य—अनुवाच् is often used in dramas in the sense of reading to oneself (especially before reading the same aloud). समुद्रव्यवहारी carrying on business by sea. सार्थ a company of merchants or caravan that trades together. सार्थवाह who leads a company of merchants, a leading merchant, the Director or the chairman of the the Board of Directors of a Company to speak in modern terms. These two words are important from the point of view of the condition of contemporary society.

It appears that as early as the days of Kalidasa Indian merchants were not only trading across the seas, but had actually floated large companies to do that business vi 22 35–तपस्वी–This shows the helplessness of a childless man The word has a subjective significance in view of the present mood of pessimism regarding his future which has overcome Dusyanta राजगामी— Manu lays down that the king should appropriate to himself the property of the varnas other than the Brahmanas in case of the failure of issue Note अहार्यं ब्राह्मणद्रव्यं राज्ञा नित्यमिति स्थिति । इतरेषां तु वर्णानां सर्वाभावे हरेन्नृप Ms 2 189 vi 22 36 37–बहुधन सपित्नस्य्म्—This shows the prevalence of polygamy in the poet's days, especially among the rich The Prakrta साकेदजम्म stands for साकेतकस्य which means belonging to Sāketa. Saketa is the same as Ayodhya Williams and others all paraphrase साकेदजम्म by साकेतकस्य Only राघवभट्ट takes it to be साकेतस्य Evidently his reading must have been साकेदस्स vi 22 40–श्रेष्ठी (a merchant) is the same as the vernacular शेठी or शेठजी पुमान् सूयते अनेन इति पुंसवनम It is the first of the twelve purificatory samskāras, being a ceremony performed on a woman's perceiving the first signs of a living conception with a view to the birth of a male child It does not appear to be a necessary rite and is not generally performed in modern days Note 'व्यक्ते गर्भे तृतीये तु मासे पुंसवनं भवेत् । गर्भेऽव्यक्ते तृतीये चेच्चतुर्थे मासि वा भवेत् ॥ शौनक vi 22 42–नूनं indeed, verily it is quite clear रिक्थम् inheritance, property left at death From this incident of the merchant we can have some idea of the law of inheritance as it prevailed in the days of Kalidasa It appears a widow had no right to inherit her husband's property She was only entitled to maintenance Minister Pisuna had probably made inquiries whether Dhanamitra had any issue and on learning that he had none had decided that his large fortune should lapse to the crown But Dusyanta wanted to make further inquiries as to whether any of the late merchant's wives was, *enceinte* and when he was told that one of them had just had her pumsavana ceremony performed, he reversed the minister's decision and decreed that the property belonged to the child in the womb It thus appears that though a widow could not inherit her husband's property, a child in the mother's womb could Then again it would appear that though a widow was not entitled to the property of her,

husband, a daughter could inherit her father's property For Dusyanta's decision was that the child, in the womb, which means either a son or a daughter of dead merchant, was to succeed him This incident also serves to show the great regard which the king had for justice Even at the risk of losing a large fortune which had lapsed to him according to the minister's decision, he saw that justice was done to the child yet unborn The dramatic purpose of introducing this incident is however to bring prominently to Dusyanta's notice the helplessness of a childless man and to make him feel the repudiation of Sakuntalā the more

Stanza 23 Construe —प्रजा येन येन स्निग्धेन बन्धुना वियुज्यन्ते, स स पापाद् ऋते तासाम् दुष्यन्त इति घुष्यताम् । (अनुष्टुभ्)

There does not appear to be much propriety in making this declaration at this particular time It does not seem to serve any very great dramatic purpose It shows the king's parental regard for his subjects and bears evidence to the fact that since the repudiation of Sakuntala he has become extremely soft-hearted No sooner does he hear the death of Dhanamitra than the plight of people who lose their relatives at once rises before his mind and he assures them that he will befriend them in every way स स दुष्यन्त (instead of स स राजा) shows that the king wants to be on quite familiar terms with his bereaved subjects पापादृते (1) sin excepted i e except in those cases where sin is involved This means Dusyanta would not be a husband to a widow (2) except when the dead man is a sinful person It may be that a man by committing thefts earns enormous wealth for his relatives He is hence extremely dear to them If he dies, Dusyanta won't act his part towards those relatives (3) 'the wicked excepted' Williams He seems to mean that Dusyanta will not be a loving kinsman to the sinful or the wicked, if they undergo bereavement

vi 23 1–The Pratihārī's going out, making the proclamation and returning, which all take place in such a short time, are to be accounted for by having recourse to dramatic convention, by which we are to suppose that things which the poet says have happened, have happened Vide for such situations Mu i vi 23 5—मूलपुरुष (मूलभूत पुरुष) – really means the original

progenitor from whom a family is descended or the original man who first made the family famous ' Here the word does not possess this sense but means the root man or prop man i e the man who is the support of the family (मूलभूत कुलस्य आश्रयभूत पुरुषः) the last surviving male वृत्तान्त fate vi 23 7 उपस्थित श्रेय (bliss which had arrived) refers to Sakuntala vi 23 9—मध्ये मध्ये—Note now and then Sanumati refers to Sakuntala as sakhi

Stanza 24 Construe —आत्मनि सरोपितेऽपि कुलप्रतिष्ठा धर्मपत्नी मया त्यक्ता नाम (या) काले उप्तबीजा वसुन्धरा इव महते फलाय कल्पमाना (आसीत्) । (उपजाति)

आत्मनि सरोपिते, कुलप्रतिष्ठा and धर्मपत्नी are all significant To abandon a धर्मपत्नी is itself a serious a crime आत्मनि सरोपिते and कुलप्रतिष्ठा heighten it still more नाम shows censure (कुत्सनम्) (It) How foolish I was to abandon her ! सरोपित । आत्मनि This refers to the idea that the husband himself is born in his wife in the form of his son and the wife is therefore, called जाया Note पतिर्भार्यां सम्प्रविश्य गर्भो भूत्वेह जायते । जायायास्तद्धि जायात्वं यदस्यां जायते पुनः ॥' Ms 9 8 also कुल्लूक thereon, who quotes a श्रुति passage in support of the above view and अङ्गादङ्गात् सम्भवसि हृदयादधिजायसे । आत्मा वै पुत्रनामासि स जीव शरदः शतम् ॥' The simile in the second half is very happy उप्त comes from वप् to sow, फलाय In the case of the root क्लृप् (to be adequate to, to bring about, to conduce to) and others having a similar sense the result brought about or the end to which something leads is put in the dative case according to the Vartik 'क्लृपि सम्पद्यमाने च' (भक्तिर्ज्ञानाय कल्पते सम्पद्यते जायते इत्यादि)'

vi 24 1—अपरिच्छिन्ना—This is the first indication of the birth of a male issue to Dusyanta from Sakuntala that we obtain from Sanumati vi 24 8—संशयमारूढा have mounted on a doubt i e have become doubtful regarding their future पिण्डभाज —This is a term applied to the three immediate ancestors of a man the father, the grand father, and the great grand father who are entitled to receive the balls of rice (पिण्ड) from him as opposed to लेपभाज, which means three more ascendants after the great grand father ' Note 'लेपभाजश्चतुर्थाद्या पित्राद्याः पिण्डभागिनः । पिण्डदः सप्तमस्तेषां सापिण्ड्यं साप्तपौरुषम् ॥' मत्स्यपुराण

Stanza 25 Construe — न कुले जन्मान्तरे धन यथाश्रुति सभृतानि

निवपनानि क[रिष्यतीति] नियच्छति इति पितरः प्रसूतिविकलेन मया प्रसिक्तमुदकं नूनं धौताश्रुशेषं पिबन्ति। (वसन्ततिलका)

In this stanza Duṣyanta is bemoaning his childlessness and its far-reaching consequences. His fore-fathers are so pained at his being prasūtivikala (destitute of progeny) that they actually shed tears at the prospect of not having any one to offer them libations after Duṣyanta's death (अस्मात् दुष्यन्तात् परम् अस्मिन् कुले इत्यर्थः). And more. Even during Duṣyanta's life they do not get sufficient water to quench their thirst and have consequently to remain thirsty all along. For a part of the water that the king offers them is spent in washing off their tears (R). निवपनम् means a libation offered to the departed ancestors. धौतानि अश्रूणि येन तत्, तस्य शेष च; or तस्मात् शेषम् the remainder of what has been used for washing off the tears. Or the word may be taken adverbially धौतानि अश्रूणि येन तस्मात् शेषं यथा स्यात् तथा. Williams does not seem to have grasped the meaning of this line for he translates 'are drinking the only offering of water that is left to them (consisting of) glistening tears poured forth by me.' For similar ideas read 'मम मम एव वत्स्या पिण्डविच्छेद-दर्शिनः। न प्रकामभुजः श्राद्धे स्वधासंग्रहतत्पराः॥ 66 मत्परं दुर्लभं मत्वा नूनमावर्जितं मया। पयः पूर्वैः स्वनिश्वासैः कवोष्णमुपभुज्यते॥ 67' R. I. Note that it is also possible to construe धौताश्रुशेषं with Duṣyanta himself (मया धौताश्रुशेषं प्रसिक्तमुदकम्) by supposing that the king himself shed tears at the time of offering the libations to his manes. This is not so good, though it has a parallel in 'सविशेषं प्रदानमापितं मधु पीत्वा रसवत् कथं नु मे। अनुपास्यसि बाष्पदूषितं परलोकोपनतं जलाञ्जलिम्॥' R. 8. 68.

When Duṣyanta realised the fact that his childlessness was not only painful to him here from the worldly point of view but also caused anxiety and sorrow to his ancestors in heaven the emotion was too much for him and he fainted. Even Sānumatī who generally rejoiced in his sufferings (अन्य सतोऽनिराह ...), was touched (हा धिक् हा धिक्) and was tempted to remove the king's grief by informing him of the birth of Sarvadamana and his safe residence on the Hemakūṭa. But she was prevented by the consideration that the gods themselves were interested in the matter of the reunion of these two unhappy lovers and were shortly going to bring it about. She consequently flew off to

the Hemakūta to inform her friend Sakuntalā of what she had witnessed and offer her consolation But how long was the king to remain on the stage in a swoon ? Even if he recovered, he would dwell on the same theme ? A diversion was necessary The poet, therefore, skilfully arranges the entrance of Mātali, preceded by his attack on the Vidūṣaka

VI 25 8—अति भवति—The lamp here stands for Sakuntalā's son Sarvadamana, the screen (व्यवधानम्) for Dusyanta's ignorance regarding his existence and darkness for the king's despair व्यवधान also means distance If a lamp is a placed at a distance, no advantage is received from its light and one has to grope in darkness VI 25 10—महेन्द्रजननी is Aditi, the wife of Kasyapa यज्ञभागो—This seems to suggest that the king had probably forbidden the performance of sacrifices like the celebration of the spring festival, since repentance for Sakuntalā's repudiation overcame him Or this may refer to the practice of performing sacrifices in celebration of auspicious and joyful events such as the union of Dusyanta and Sakuntalā was bound to prove नs 'तत्र युक्त वात्र पनिपालयितुम्' means it is not proper to wait here any longer, I must go and console Sakuntalā But the reading in the text is decidedly better, as it forms the natural conclusion of her speech 'As the gods are interested in the matter, I must not meddle, but wait till the proper time arrives' VI 25 12—उद्भ्रान्तमिव उद्भ्रान्तकम् upward flight This is how Sānumatī vanishes off the stage VI 25 14—ब्रह्मणि मातृ ब्रह्मण्यम्, न ब्रह्मण्यम्, अब्रह्मण्यम् 'अब्रह्मण्यमवध्योक्तौ' (वध नार्हमि इत्युक्तौ) अमर The expression is used to indicate that certain individual, it may be the speaker himself, does not deserve to be killed It hence represents a cry for rescue, Literally it means 'not well or good towards a Brāhmana ' And as the Brāhmana was the most honoured in society, such a thing meant dire calamity VI 25 19—आत्त गन्ध , गर्व अभिमानो वा यस्य whose pride is taken away or humbled, attacked 'आत्तगन्धोऽभिभूत. स्यात्' अमर.. Vide II 13 7 मनोरपत्य कुत्सित माणव (a deformed man) अनुकम्पितो मानव माणवक For the change of न to ण read 'अपत्ये कुत्सिते मूढे मनोरौत्सर्गिक स्मृत । नकारस्य च मूर्धन्यस्तेन सिध्यति माणव' quoted by Patañjali in his Mahābhāṣya on पा 4 1 161 The Vidūṣaka was deformed in his body and in his present plight deserved pity VI 25 20—सत्त्वम् a spirit

Stanza 26 Construe.—आत्मनः एव तावत् अहनि अहनि प्रमादस्खलितं न ज्ञेयम्। प्रजासु कः केन पथा प्रयाति इति अशेषतः वेदितुं शक्तिः अस्ति (किम्)। (उपजाति)

The first thought that arises in the king's mind is that it is impossible for any evil spirit to haunt his house, for he is so religious and follows his duties so scrupulously. मा तावत् not certainly i. e. it cannot be that the Vidūṣaka is overpowered by an evil spirit. ममापि गृहाः—This indicates his surprise at what he up to now thought to be an impossible thing viz. his house being haunted by spirits. But then something strikes him and he at once changes his point of view (अथवा) and corrects himself. He is now reminded of the fact that he has unwittingly repudiated Śakuntalā and then generalises to say that in the first place it is not possible for one to know what faults one commits through carelessness day by day. Further, there is the danger of the sins of all his subjects redounding on him and it is quite impossible to ascertain fully (अशेषतः ज्ञातुम्) how they lead their lives. These considerations seem to Duṣyanta to account in some way for the presence of evil spirits in his house. The stanza suggests much more than what it expresses. The underlying idea is that evil spirits haunt the abodes of those that commit sin. From this point of view, kings have a double responsibility on their shoulders. It is not enough if they themselves lead a pure life. They must see that their subjects also do the same. For they are responsible for the misdeeds of their subjects. In the present case Duṣyanta says he cannot feel sure that he has not committed any faults through carelessness in his daily life. Further it is absolutely impossible to know how each one of his subjects is behaving. Under these circumstances it is just possible that either his own unconscious lapses or the sins of some of his subjects have resulted in his house being infested by evil spirits. Note that गृह when used in the masculine always takes the plural.

VI. 26 1-अविहा (alas!) is an avyaya expressive of sorrow. VI. 26 2-गतिभेदेन with an altered gait. He was probably walking slowly, but when he heard the Vidūṣaka's cry of distress he changed his gait and began to move rapidly on. VI. 26 5—प्रत्यवनता (पृष्ठतः अवनता) शिरोधरा यस्य whose neck is bent

backwards—Matali had bent the Vidūṣaka's neck backwards with a view to bring his throat prominently before him, for he wanted to pretend to be thirsting for his अभिनवकण्ठशोणित इक्षुमिव त्रिभङ्गम्—Even in these days a sugar cane is cut in three pieces before it is put in the press for obtaining juice therefrom. The Vidūṣaka's reference to something eatable even in the hour of danger is characteristic. VI 26. 5 हस्तत्राणं आवपति. हस्तत्राणं ज्याघातानि or हस्तत्राणीति ... इति ... something to protect the hand, the hand guard. This was generally made of leather. VI 26. 9— ... suggests that the Yavanī had brought an arrow too.

Stanza 27 Construe—एष अभिनवकण्ठशोणितार्थी (अहं) शार्दूलः पशुमिव, चेष्टमानं त्वा हन्मि। आर्तानां भयमपनेतुमात्तधन्वा दुष्यन्तः इदानीं तव शरणं भवतु। (प्रहर्षिणी)

एष implies impudence. He did not want to kill the Vidūṣaka in a clandestine manner. He wanted to announce the fact to the whole world and to दुष्यन्त, especially. The tiger is well known for his fondness for fresh blood from the throat of his victims. चेष्टमानम् struggling. हन्मि—The present tense stands for the immediate future. Matali pretends that he is going to kill the Vidūṣaka immediately. The direct challenge to Duṣyanta with a significant adjective was meant to rouse his ire.

VI. 27. 1 कुणपाशन who eats corpses. 'कुणपः शवमस्त्रियाम्' अमर. VI 27. 8 बिडाल a cat. The Vidūṣaka's simile is laughter exciting.

Stanza 28 Construe—यः (इषु) वध्यं हनिष्यति, रक्ष्यं द्विजं रक्षति। हि हंसः क्षीरमादत्ते, तन्मिश्रा अपः वर्जयति। (अनुष्टुभ्)

Duṣyanta was now going to send his arrow in the direction from which the voice of the Vidūṣaka came. He, however, saw nobody there. Was it not likely that his arrow would hit the Vidūṣaka himself? In order to avoid this possibility he wanted to consecrate the arrow and thus convert the शस्त्र into an अस्त्र, which struck only the person intended. The comparison of the arrow with the swan now becomes appropriate, for the arrow was charged with the duty of hitting the वध्य, and sparing the रक्ष्य which the king was unable to do himself. The swan's intrinsic power of separating milk from water is often alluded to in Sanskrit literature.

VI. 28. 2—मातलि is the charioteer of Indra.

Stanza 29 Construe —हरिणा असुरा "त्वम् "शरव्यं कृता । इदं शरासनं तेषु, विकृष्यताम्, प्रसन्ना सुहृज्जने प्रसादसौम्यानि चक्षूंषि पतन्ति, दारुणानि न । (वंशस्थविलम्)

शरव्यम् the target. इदम् means that which is already strung and fitted with an arrow and only waits to be drawn. In the second half Mātali pays a compliment to the king by calling him सत् and suggests that as he is his friend he does not deserve to be shot at, but welcomed with good grace. The king at once greets him.

VI. 29. 1. अस्त्रसंहरणम्—This refers to what is technically called the saṃhāra or withdrawing of a missile as opposed to its prayoga or fixing (Vide R. 5. 57) which was to be effected by the repetition of certain appropriate charms. VI. 29. 2—इष्टिपशुमारम् = इष्टिपशुरिव. This is a णमुल् or gerund in अम्, from the causal of मृ, obtained according to उपमाने कर्मणि च' Pā. 3. 4. 45 (चात् कर्तरि च। घृतनिधायं निहितं जलम्। घृतमिव सुरक्षितमित्यर्थः। अजकनाशं नष्टः। अजक इव नष्ट। इत्यर्थः। सि. कौ.) which means that this gerund is used to denote similitude or likeness as would ordinarily be expressed by इव, e.g पायसनाशं (= पायसं इव) नष्टरति. The expression refers to the custom of killing the sacrificial animal with strokes of fists. For, Mātali must have treated the Vidūṣaka with such strokes. VI. 29. 6—दानव, like दैत्य, is a metronymic of the demons. They are the sons of Danu and Diti two of Dakṣa's daughters and wives of Kaśyapa.

Stanza 30 Construe —सः (दानवगणः) किल ते सख्युः शतक्रतोः अजय्यः। त्वं तस्य रणशिरसि निहन्ता स्मृतः। यत् नैशं तिमिरम् उच्छेत्तुं सप्तसप्तिः न प्रभवति तत् चन्द्रः अपाकरोति। (प्रहर्षिणी)

The fact that Duṣyanta was destined (स्मृत.) to destroy the group of demons that was impossible to be vanquished by Indra does not mean any detraction from Indra's great prowess. Mātali takes care to point this out to the king by the use of the two suggestive similes in the second half of the stanza. The sun cannot remove the darkness of night, which the moon removes. This does not mean the moon is in any way superior to the sun. Williams thinks that the appositeness of the comparison depends on the fact that Duṣyanta's pedigree was traceable

to the moon शतक्रतु—This occurs as an epithet of Indra in the Rgveda many a time But kratu there never means a sacrifice It signifies power both of body and mind and is the same as the Greek krator which has also the same sense Satakratu in the Rgveda thus means 'of hundred powers' i e very strong, or 'of the strength of a hundred,' The Puranic story of Indra's having attained to the position of Chief of gods by performing a hundred horse sacrifices is of later growth सप्त सप्तय अश्वा यस्य The sun is so called because he is supposed to drive seven horses

vi 30 1—स = य निम्नन्नृस्वेन स्मृत तम रथम् refers to that famous chariot of Indra, which is known to win victory for the warrior fighting in it vi 30 2—मघवत संभावनया by the honour which Indra pays to me (by inviting me to heaven, for killing the Durjayas or Unconquerables) मघवन (the rich or wealthy) is also another epithet of Indra in the Rgveda though not an exclusive one like Satakratu vi 301—किंचित् निमित्त यस्य arising from some cause Matali pretends not to know the cause Its specific mention would have put Dusyanta to shame and perhaps brought on the old malady of repentance

Stanza 31 Construe —अग्नि चलितेन्धन ज्वलति। पन्नग विप्रकृत फणा कुरुते। हि प्राय जन स्व महिमान क्षोभात प्रतिपद्यते। (आर्या)

विप्रकृत offended स्वम् proper, intrinsic क्षोभ provocation Matali wanted the king to rise to his intrinsic greatness or prowess and therefore he provoked him by troubling the Vidusaka

vi 31 1-दिवस्पति is Indra lord of heaven परिगत जय मन who has known the facts

Stanza 32 Construe — (यावत्) इदम् अविजय धनु अस्मिन् कर्मणि व्यापृत तावत् केवला त्वन्मति प्रजा पालयतु। (अनुष्टुभ्)

The two powers that governed a kingdom in ancient days were the king s hand and the minister's head Now the former was engaged (व्यापृत) elsewhere, so the latter remained alone (केवला) to carry on the work

It appears a few days have elapsed since the incidents described in the Praveśaka happened The king s disillusionment has been terrible, indeed He forgoes all comforts of life and

cancels even public functions of joy such as the celebration of the spring-festival His unjustifiable repudiation of Śakuntalā has spread far and wide over the kingdom and everybody is talking about the scandal The king's position in public eyes must have been ridiculous and he must have considerably gone down in the estimation of his subjects But even at home his grief knows no bounds. He is a victim to the bitterest kind of remorse which creates a very adverse effect on his health Though ordinarily a man, who scrupulously observed his public duties, Dusyanta now grows a little lax and sometimes even does not attend his court The daily consultations with the ministers are of course long discontinued Yet it is certainly to his credit that in the midst of all his griefs he is conscious of his responsibilities, and looks into the affairs of state at home

The exact significance of the king's so-called parihāsavijalpita at the end of Act III and of Hamsapadikā's song at the beginning of Act V is now realised The king helplessly asks the Vidusaka as to why he did not remind him of Sakuntalā during all these years and rues the Vidusaka's absence at the time of Sakuntlā's rejection. But the jester is on firm ground and consolation is found by both in the characteristically Hindu doctrine of predestination When hopes are held out to him of reunion with his beloved, he thinks them to be illusive, as he has now lost all faith in his good fortune His condition becomes truly pathetic, when he recalls all that had happened in his interview with the party which Kanva had sent to him with his daughter all the cruel words he had addressed to Sakuntalā her desperate attempts to convince him of the justice of her cause and when he tells us that the last helpless glance of Sakuntalā brimful of tears, is to him like an envenomed shaft we know he cannot be exaggerating and feel no hesitation in believing him implicitly. Altogether Dusyanta in the sixth Act excites our pity, for the poet seems to have made him suffer these ills without any fault of his own.

But all these terrible sufferings of the king were necessary from the higher dramatic point of view Sakuntalā, as we would see in the next Act had been raised from this mortal world,

for which she was too good and in which she had suffered even more than Dusyanta to a region of bliss, an atmosphere of purity and sanctity a place inaccessible to mortals unassisted by divine agency In such a place she had kept her vrata śuci and for six or seven long years led the life of a chaste virahiṇī with unadulterated devotion to her husband, who, she had every reason to believe was an ignoble wretch, false to his promise and treacherous in his dealings From being an ideally virtuous woman of the world she had raised herself by her pure exemplary life to the position of almost a goddess in the holy peaceful hermitage of Kaśyapa, her love for Dusyanta was purged of all material and worldly considerations and had developed into divine affection How could Dusyanta, the worldly king be united with a goddess of this kind? Such a union would have been unnatural Sakuntalā was too good for Dusyanta now Was she to come down from the exalted Hemakūṭa to the depraved Hastinapura? Such a thing was impossible. For in the progress of the soul towards its destined goal, once a higher stage is reached, there is no retraction (anāvṛttiḥ) But then how was the union between the two to take place? There was one way and that was by ennobling the affection of Dusyanta and raising it to a higher level For this the sufferings of the king were necessary, for it is only by suffering that one can exalt oneself Though the king had been suffering for the last few days before he made his entrance on the stage in Act vi, the worldly aspect of love yet held sway over his mind (vide vo 8) But the sufferings had not been in vain His affection was slowly being purged and we witness its transformation in this Act He first seemed to bemoan the loss of Sakuntalā for material considerations, but the incidents happening in this Act gradually lead him to recognise the spiritual aspect of marriage, the aspect regarding its consequences not in this but in the other world and affecting not merely the person married but those who have long departed this life That was a typically Hindu view of marriage, dominated as it is by religion, which permeates the entire fabric of Hindu society When he came to recognise this, he naturally looked upon Sakuntalā as his dharmapatnī and felt her loss not because he had been deprived of the pleasure of her company in this world, but because it entailed on him the sin of not having

discharged his pitṛ-ṛṇa and thus caused grief to his ancestors. And it is significant to note that when this consciousness dawned on him, the emotion became too much for him and he fainted, a thing which had not happened when he was engrossed in the material considerations of marriage. His love was thus purged of its baser elements and the fact was appropriately signalled by the arrival of Mātali with an invitation to him to go to heaven. The king is then raised even like Śakuntalā, above the sordid worldly atmosphere and no doubt now lurks in our mind regarding his fitness to be united with his saintly dharmapatnī after this transformation in the nature of his love and his philanthrophic mission in heaven on behalf of the gods.

The missing ring was found in the Praveśaka and at its sight the king remembered everything regarding Śakuntalā. This was the beginning of the end of their separation. But the union which was now to take place was of a different kind than the one that we saw consummated towards the close of Act III. It was a spiritual union and from that point of view the preparation of Duṣyanta was yet to take place. This spiritual preparation of the king is the main purpose of Act VI, which, as we have seen, has been successfully depicted by the poet. Various other explanations are also offered. We are told how the ring first came to be given to Śakuntalā by the king and how the conjecture of Gautamī regarding its loss at Śacītīrtha which the king then thought to be merely an example of woman's unfailing ready-wittedness, had proved true. The full significance of the king's parihāsa-vijalpita and Haṃsapadikā's song is also brought home to us. Our anxiety regarding the fate of Śakuntalā is, though not fully, at least to a certain extent, satisfied and we know she has contracted friendship with Apsarases and has had a son, true to the prediction of the Sādhus referred to by the king's Purohita in Act V. We are glad to learn that the question of the union between the two has become the concern of the gods and this information coming as it does after we witness the king's spiritual re-birth, gives us great consolation.

Incidentally we come to know something of the legal procedure in Duṣyanta's court, the contemporary law of inheritance and universal prevalence of poligamy among the rich. The

practice of performing animal sacrifices is also once more brought to our notice. The king's dākṣiṇya as a lover and Queen Vasumatī's recognition of her husband's grave responsibilities in matters of state and her unmeddlesome nature are very skilfully brought out.

The sixth Act is the longest of the play and the poet's efforts to unravel the threads of his extended action and to make them converge at one point are everywhere visible. The difficulty of fitting in so many things in the short space of an Act seems to face him at every step and the fear of the Act dragging on to unreasonable length seems to be ever present to his mind. The natural consequence of this is that in this Act we have many more entrances and exits of minor characters than in any other. Everybody seems to be quick about his duty and the action proceeds rapidly on and the poet appears to be in a hurry to hasten it towards the end. The result of all this is that the sixth Act as a whole does not strike us as being quite so neat, polished and systematic as the others which have each a definite purpose to serve and develop, and in its composition the poet's skill of dramatic construction seems to be sorely taxed. Many a lesser artist would have been confused and made a mess of the whole affair, if he had to face the difficulties which Kālidāsa had. But our poet has acquitted himself creditably of his grave responsibility.

ACT VII

[The Durjaya brood of demons, for whose destruction Duṣyanta has been specially invited from the mortal world, is duly killed and Indra's heaven is once more rendered thornless. The heavenly king is so much struck at the valour of the earthly monarch that he pays him the highest honour at his command viz. to share his own exalted throne with him. Duṣyanta is then given leave to return to his kingdom and the seventh Act opens with his entrance in Mātali's chariot along the aerial path. On their way the king happens to see the mountain Hemakūṭa and learning from Mātali that it is the abode of Indra's parents, Kaśyapa and Aditi, he desires to stop there for a while and pay his respects to the holy couple. Mātali accordingly brings down his chariot on the mountain

and goes away to see an opportunity for announcing Duṣyanta's arrival to Kaśyapa. The King waits for him at the root of an Aśoka tree.

A young boy of unboy-like prowess now makes his appearance on the stage, followed by two hermit-women. The boy is dragging a lion's cub from its mother's dug which it has only half-sucked. The ladies try to curb his mischievous sport but the boy proves too intractable for them. At last they seek the help of Duṣyanta who is standing by, and the king liberates the lion's cub from the boy's clutches. At the touch of the boy's body Duṣyanta feels a peculiar thrill of joy and step by step he recognises in him his own son by Śakuntalā. The hermit-women are glad to learn Duṣyanta's identity and hasten away to report to Śakuntalā his arrival.

Śakuntalā now makes her entrance, looking like the embodiment of pathos itself. She has all along been observing the vow of a chaste virahiṇī and has grown pale owing to her rigorous vows. The king falls at her feet and begs pardon for his past conduct, which he tells her was due to some strong delusion. Śakuntalā readily forgives him.

Mātali then arrives and congratulates the king on his union with his wife and son and they all proceed to the holy sage Kaśyapa. The king asks the omniscient father of the gods the explanation of his incongruous past behaviour towards Śakuntalā, which to him appears so surprising. The sage then informs him of Durvāsas' curse and Śakuntalā feels relieved, because she now learns for certain that Duṣyanta did not abandon her for nothing. Kaśyapa specially calls the attention of Śakuntalā to the curse and asks her to harbour no ill feelings towards her husband. Complete reconciliation between the two is the result of the holy father's information. A messenger is sent through the air to acquaint Kāśyapa with the joyful tidings. Kaśyapa then blesses Duṣyanta and gives him leave to return to his capital along with his wife and son in the chariot of his friend Indra].

VII. 0. 2—सत्क्रियाविशेषात् owing to the special honour (done to me by Indra). VII 0 4—अपरितोषम् न परितोष पूर्णसत्कारान् यस्य —not fully or completely (परि-) satisfied. The idea is Duṣyanta wished he had done greater service to Indra and Indra wished he had

-shown greater honour to Dusyanta Hence the dissatisfaction of both. समयये occurring again in Mātali's speech does not look Kālidāsian Poulkes' Mss do not read the word, which is better dropped

Stanza 1 Construe —भवान् मरुत्वत प्रतिपत्त्या प्रथमोपकृत लघु मन्यते । सोऽपि भवत अवदानविस्मित (सन्) सत्क्रियागुणान् न गणयति'। (वैतालीय)

A smile precedes this stanza Mātali is amused to see that both of them are not satisfied with what they have done, though really there is no reason for dissatisfaction मरुत्वान्, as an epithet of Indra, recalls his exploits in the Vedic times The Rgveda describes how Indra accompanied by the Maruts vanquished and killed his enemy Vṛtra under the influence of the exhilarating Soma Maruts in the Veda stand for the storm gods while in the Purānic mythology they have become gods in general. अवदान (अपदान is synonymous with it) comes from दै with अव-अवदायति-to purify or whiten and means a pure or virtuous deed, a brilliant accomplishment 'पराक्रमोऽवदान स्यात' भागुरि, 'अवदान कर्मवृत्तम्' अमर (ह प्रशस्तकर्मण) Vide R 11 21 सत्क्रियागुणान् the excellences of the honour i e its exalted character Struck by Dusyanta's valour, Indra does not think the honour paid to him is at all adequate Abhirāma explains सत्क्रियागुणान् as 'पौन पुन्येन कृतान् सत्कारान्। गुण आवृत्ति। गुणस्त्वावृत्तिशब्दादिज्येन्द्रियामुख्यतन्तुषु इति वैजयन्ती This will not do, as it does not appear to be supported by the events, as they are described as having happened.

vii 1 1– अभूमि not within the scope of, beyond the range of vii 1 2—दिवौकसा समक्षम् heightens the honour still more उपवेशितस्य Mark the causal Dusyanta probably felt some hesitation in sharing the exalted throne But he was made to do it मम–मयि मन्दारमाला पिनद्धा The genitive can generally be used for any other case according to 'षष्ठी शेषे' 2 3 50

Stanza 2 Construe —अन्तिकस्थम् अन्तर्गतप्रार्थन जयन्तमुद्वीक्ष्य कृतस्मितेन, हरिणा आमृष्टवक्षोहरिचन्दनाङ्का मन्दारमाला (मम = मयि), पिनद्धा।

It appears Indra's son, Jayanta, longed inwardly (अन्तर्गता प्रार्थना यस्य) for such honour, though he did not make bold to express it in so many words Indra knew what passed in the mind of his son and smiled significantly as he looked at him,

while conferring the same honour on Duṣyanta अन्त :प्रार्थनम् may also mean अन्तर्गता (स्वीयहृदये नाम इन्द्रहृदये वर्तमाना) प्रार्थना यस्य. This suggests Jayanta already had preferred a request to his father for such distinction, but Indra kept it unheeded in his heart Mandāra and Haricandana are two of the five famous celestial trees 'पञ्चैते देवतरवो मन्दार पारिजातक । सन्तान कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' अमर It appears Haricandana(yellow sandal which is very fragrant) unguent was smeared on Indra's chest As the garland of Mandāra flowers rolled thereon it rubbed off (आमृष्ट) a small portion of the unguent with which it was consequently marked To sit on the same throne with Indra in the presence of the gods was an honour extremely exalted in itself. But to receive from the chief god a token of his regard and that too a garland used by himself far exceeded the desires of any mortal

VII 2 1–किमिव—Mātali means to say that no honour is too great for Indra to bestow on Duṣyanta

Stanza 3 Construe—सुखपरस्य हरे त्रिदिवम् उभयैः उद्धृतदानवकण्टक कृतम् अधुना नतपर्वभिः तव शरैः पुरा च पुरुषकेसरिण नखैः । (द्रुतविलम्बित)

Mātali means to say ,that Duṣyanta's obligations on Indra on the present occasion are as great as those, of Viṣṇu in his Man-lion avatāra when with his claws he rent asunder the powerful demon Hiraṇyakaśipu who had usurped Indra s throne and was harassing the three worlds Vide Si 1. 42—47. सुखपरस्य shows that Indra is an easy-going pleasure-seeking god. Not that he is not capable of taking care of himself, but by temperament he is averse to making personal exertions and consequently gets his friends to work for him (R) त्रिदिव–त्रिदिवम् means heaven Amara gives it as masculine, while Medini says it is neuter We may take it to be both The word is peculiarly derived 'त्रिष्वपि अवस्थासु, त्रयो ब्रह्मविष्णुरुद्रा वा, दीव्यन्ति अत्र । यद्वा ब्राह्मवैष्णवरौद्रभेदेन सात्त्विकराजसतामसभेदेन वा त्रिविधो दीव्यति व्यवहरति प्रकाशते वा।' व्या सु उभयैः The use of this word is peculiar. One would expect उभाभ्याम् or उभयेन उभ means two or both and उभय a group of two नतपर्वभिः the joints of which are bent i.e planed off and hence rendered smooth This means the arrows were long and straight. The word may also go with नखैः and indicate that Nṛsiṁha s fingers were fleshy

Stanza 4 Construe —यत् नियोज्या महत्सु अपि कर्मसु सिध्यन्ति तम् ईश्वराणां संभावनागुणम् अवेहि । अरुणः तमसां विभेत्ता अभविष्यद् वा किम्, सहस्रकिरण न धुरि नाकरिष्यत चेत् । (दमनतिरवा)

We differ from the commonly accepted interpretation (Williams and others) of the second line viz (1) Know that to be the effect of the honour or condescension (shown to the servants by the masters.) The condescension consists in placing Dusyanta in front of the battle just as the sun places Aruna in front of his chariot The idea is servants are able to succeed in great undertakings, because of the regard shown to them by their masters by employing them to achieve those tasks. The question is therefore, of opportunities and circumstances Because Dusyanta obtained an opportunity of fighting against the demons due to the high estimation (संभावना) in which he was held by Indra therefore he distinguished himself He possessed intrinsic capacity no doubt, but that would have been wasted on the desert air, had there not been a person like Indra to bring it to light Under this interpretation मघवतः महिमा, referred to in the sentence preceding this stanza lies only in so far as he was able to detect Dusyanta's worth and employed him to do the task he was fit for Compare अनुगृहीताऽस्मनया मघवन संभावनया ' (v 30) *supra* (2) This explanation however does not appear to us consistent with the context Dusyanta is minimising his own worth and magnifying the power of Indra He says it is only on account of Indra's prowess that he succeeded He was only the worthless instrument in the hands of the great Indra ' Translate the line, therefore as ' Know that to be the effect of the greatness of the masters ' 'संभावना बहुमानाधा गौरवे 'यानसमणि ' अजय The idea in this case is somewhat similar to 'तृणेन कार्यं भवतीश्वराणाम्' The great can accomplish their purpose with such an insignificant instrument as a blade of grass A petty police officer of modern days can arrest even a great man of the land not because he has intrinsically any power in himself, but because he is an agent of a great master That this explanation is correct is shown by the illustration in the second half of the stanza Aruna by himself has no power of dispelling darknes But when the sun places him on his chariot he can do it Besides this explantion finds support in what Kālidāsa himself has said elsewhere Note ' ननु वज्रिण एव वीर्यमेतद्विजयन्ते द्विषतो यदस्य पक्ष्याः । वसुधाधरकन्दराभिसर्पी

प्रतिमल्लोऽपि हरेर्भिनत्ति नागान् ॥' vi 15 also 'विजयी यदस्मि समरेषु जित्वरा प्रभवन्ति तत्र तव पादपासव । अरुणो यदन्त्रनमम निपेधति स्फुरित नगाधिप तदर्कतेजसाम् ॥' नवसाहसाङ्कचरित 10–40 'व्रजति विषयमक्ष्णामंशुमाली न यावत्तिमिरमखिलमस्त नावदेवारुणेन । परपरिभवि तेजस्तन्वतामाशु कर्तुं प्रभवति हि विपक्षोच्छेदमग्रेसरोऽपि ॥' Si 11 25 Ki 1 6 Rāghavabhatta is on our side in the explanation of this line धुरि on the yoke of his chariot i e in the position of the charioteer Note that अभविष्यत् and अकरिष्यत् represent the technical use of the Conditional, where the non-performance of the action is implied

viii 4 1— सदृश प्मत — Because real heroes like you never brag of their deeds Mātali however wants to cut this formal talk short He therefore changes the subject vii 4 2— Note the derivation of नाक (heaven) 'कं सुखम्, तद्विरुद्धम्, अक दुःखम्, नास्ति अकमत्र इति नाक । को ब्रह्मा तदभावो नास्तीति वा' व्या सु. प्रतिष्ठित firmly established सौभाग्यम् glory

Stanza 5 Construe — अमी दिवौकस , गीतक्षमम् अर्थजात विचिन्त्य, सुरसुन्दरीणाम् । विच्छित्तिशेषै वर्णै कल्पलतांशुकेषु त्वच्चरित लिखन्ति । (उपजाति)

Dusyanta's exploit had become so well-known among the inhabitants of heaven that they had actually commenced composing tuneful songs about it and writing the same on vestments (अंशुकम्) obtained from desire-yielding trees अर्थ बध्यते अत्र अस्मिन् अर्थबन्ध तम्' a composition in which meaning or sense is enclosed, a significant composition Compare for the expression 'तुरयानुगामपिशुनं ललितार्थबन्ध पत्रे निवेशितमुदाहरण प्रियाया । V ii 14 The reading अर्थजातम् can be explained in two ways (1) अर्थाना जात समूह यत्र where there is a collection of senses i e, of words conveying senses i e of significant words , hence a composition or significant composition अर्थजातम् has thus the same sense as अर्थबन्धम् (2) अर्थाना वस्तूना त्वच्चरित्रवृत्तान्तानामित्यर्थ जात समूह तम् a collection of incidents in your life This means that the denizens of heaven first thought out what incidents in the life of Dusyanta were fit to be set to music and then proceeded to write them down in the manner indicated विचिन्त्य shows a certain effort on the part of the composers to hunt out suitable words for the composition, which was to be suitable for singing (गीतक्षम) विच्छित्ति means either (1) decoration of the body with paints in which case वि वर्णै with colours that remained, after the bodies of celestial beauties were painted , or (2) a scented cos-

metic, in which case वि वर्ण = with colours that remained after scented cosmetics were prepared for celestial damsels सुर शेषं— as a qualifying clause to वर्ण only serves to heighten the romance of the whole affair and indicates the celestials regard for Dusyanta for they used for writing songs of his exploits such valued articles as the remnants of the colours of their beloveds' decoration

vii 5 1—पूर्वेद्यु is an irregular formation in the sense of पूर्वस्मिन् अह्नि obtained according to 'सद्य परुत् परार्यैषम etc, 5 3 22 Note that पूर्वेद्यु does not mean yesterday but the previous day, the other day For about a week a ten days elapse between the end of the sixth Act and the commencement of the seventh. Vide Introduction p xli vii - कतरस्मिन् पथि in which course of the wind The atmospheric region from the earth up to the highest heaven was divided into seven orbits or courses to each of which a particular wind was assigned The king now asked Matali in which course of the wind they were then

Stanza 6 Construe—य गगनप्रतिष्ठा त्रिस्रोतसम् वहति ज्योतींषि च प्रविभक्तरश्मिवर्तयति, तस्य व्यपगतरजस प्रवहस्य वायो एव द्वितीयहरिविक्रमपूत मार्गं । (वसन्ततिलका)

गगने प्रतिष्ठा यस्या located in the sky Williams translates this is 'the glory of the skies' त्रिस्रोतसम् (त्रीणि स्रोतांसि यस्या) refers to the Ganges which is supposed to have one stream in heaven one on earth and the third in the nether world प्रविभक्ता रश्मय यस्मिन् कर्मणि यथा तथा The course of the Pravaha wind causes the luminaries (ज्योतींषि) to revolve in such a way to as duly to distribute their rays रश्मि (reins) also suggests the comparison of the Pravaha wind to a trainer of horses, who holds the reins in his hands and makes the animals go round and round Similarly the Pravaha wind distributes rays to the various luminaries and makes them revolve व्यपगतरजस from which the quality rajas is absent, owing of course to the sacred touch of Lord Visnu's foot The word would also mean where dust is absent This was because the path was in the sky, far removed from the earth where dust abounds (R) प्रवह is the name of the wind द्वितीय पूत —The reference is to the story of Bali and Visnu's Dwarf incarnation Bali was a son of Virocana, the son of Pralhada He was a powerful demon had conquered the three worlds and deprived Indra of his sovereignty While engaged in performing

-a sacrifice Viṣṇu approached him at the request of the gods in the form of a Dwarf mendicant and prayed for as much space as he could cover in three steps When Bali granted this apparently innocent request, Viṣṇu assumed gigantic proportions, covered the earth and heavens in two steps (विक्रम) and planting the third on Bali's head thrust him into the Pātāla, of which he was allowed to be the ruler Vide Rāmāyana Bālakānda 29 The story of Viṣṇu's three steps occurs in the Ṛgveda where it is symbolical of the sun's passage through the sky, the three steps corresponding to its rising culminating and setting or of the course of the solar deity through the three Vedic divisions of the universe The second half of the stanza has two rival readings, the one (adopted by us) making the path under discussion belong to the Pravaha wind and the other to Parivaha Our reading is to be prefeıred for the following reasons (1) From सूर्यसिद्धान्त सिद्धान्तशिरोमणि and विष्णुपुराण we learn that the wind region which makes the luminaries revolve is Pravaha and not Parivaha Our wind is described as ज्योतींषि . रश्मि So it must be Pravaha Note' भचक्रं ध्रुवयोर्बद्धम् आक्षिप्तं प्रवहानिलैः । पर्येत्यजस्रं तन्नद्धा ग्रहकक्षा यथाक्रमम् ॥' सूर्यसिद्धान्त , 'भपञ्जरः खेचरचक्रयुक्तो भ्रमत्यजस्रं प्रवहानिलेन ॥' सिद्धान्तशिरोमणि, 'अलातचक्रवद्यान्ति वातचक्रेरितानि तु । यस्माज्ज्योतींषि वहति प्रवहस्तेन स स्मृतः ॥' विष्णुपुराण 2 12, 28 (2) The seven courses of the wind in the order of their distance from the earth i e as we rise up are आवह, प्रवह, उद्वह, संवह, सुवह, परिवह and परावह, according to the सिद्धान्तशिरोमणि Further, we learn from the same authority that Āvaha is known as Bhūvāyu and in its region the phenomena of clouds and lightning occur Now we know from the king's following speech that they next descend to the region where the clouds move This then must be the path of the Āvaha wind. A step higher up and we meet the Pravaha Read ' भूवायुरावह इह प्रवहस्तदूर्ध्वं स्यादुद्वहस्तदनु संवहसंज्ञकश्च । अन्यस्ततोऽपि सुवहः परिपूर्वकोऽस्मात् बाह्यः परावह इमे पवना प्रसिद्धाः ॥' 'भूमेर्बहिर्द्वादश योजनानि भूवायुरत्राम्बुदविद्युदाद्यम् ' सिद्धान्तशिरोमणि These two reasons would have been decisive, but according to the ब्रह्माण्डपुराण (quoted by Kātavema and translated therefrom by Williams in his notes) the second path is that of the sun and its wind called Pravaha makes the sun revolve. The same Purāṇa further goes on telling that the sixth path is that of the Saptarṣi or the seven stars of the Great Bear and its wind called Parivaha bears along these

luminaries as well as the svargangā or the Milky way ('सप्तर्षिचक्र स्वर्गङ्गा पथ्ट परिवहस्तथा) ' Now one of the characteristics of the wind under discussion is 'ज्योतींषि वर्तयन्ति' Whereas the sun which moves in the Pravahamārga cannot be referred to as ज्योतींषि the Great Bear and the Milky way which move in the Parivahamarga can be appropriately so called It would thus appear that Parivaha rather than Pravaha is our wind path if we follow the Brahmāṇḍapurāṇa This explanation receives support from the Vayupurāṇa also where the Ganges is said to be supported by the Parivaha wind Here the question reduces itself to this viz whether we believe the statements of the three authorities noted above or of Brahmāṇḍa and Vāyu purāṇas The obvious answer is that as the Sūryasiddhānta and the Siddhāntaśiromaṇi are astronomical works their statements are more trustworthy than those of the purāṇas Further the Brahmāṇḍapurāṇa explanation labours under one serious discrepancy We have here to suppose that the celestial car at once descends from the region of the Parivaha wind, which is the sixth in the order of distance from the earth to Āvaha which is the very first For there is no doubt that the next wind region that the car comes to is Āvaha as is indicated by the phenomenon of clouds there being no disagreement between the authorities regarding the function of the Āvaha wind viz to help the phenomena of clouds and lightning Williams who has adopted परिवहस्य is conscious of this difficulty and remarks 'The chariot must have traversed with the speed of lightning the four intervening Margas If the Bengali reading प्रवहस्य be adopted the transition would be from one Marga to another And we think that this is natural and prefer on the whole the Bengali reading

VII-6 1-जग because we are in the region of such holy wind सवाहचान्तकरण—According to the Sāṁkhyas, indriyas or karanas (organs) are first divided into bāhya (the external) and antah (the internal) The bāhya karaṇas are further of two kinds the jñānendriyas (which are five) and the karmendriyas (also five), as enumerated in 'श्रोत्रं त्वक्चक्षुषी जिह्वा नासिका चैव पञ्चमी ॥ पायूपस्थं हस्तपादं वाक् चैव दशमी स्मृता ॥' Ms 2 90 The antahkaranas are three manas or mind, the organ of thought, buddhi or reason, the organ of apprehension and ahamkāra or individuality or

self-consciousness ? The Vedāntins admit in all 14 organs adding to the above citta or the heart, the organ of feeling ('मनो बुद्धिरहंकारश्चित्तं करणमान्तरम्') Also vide कामन्दकनीतिसार I 33 35 and compare R 14 50 and 'त्वद्दर्शनादेव प्रसन्नवाह्वान्तःकरण अन्तरात्मा' V iv vii 6 2-रथाङ्गमवलोक्य It appears the ancient chariots were so constructed that the rider could easily have a look at the wheels (रथाङ्गम), while comfortably sitting in his seat In the Vikramorvaśīyam (1 4) King Purūravas is able to see on a similar occasion his chariot-wheels revolve rapidly round This speech of the king shows that the descent from one wind region to another is immediate (R) No sooner does the king express his internal prasannatā than he observes the phenomenon of clouds This shows that Pravaha is the correct reading in the last stanza

- **Stanza 7** Construe—अयं ते शीकरक्लिन्ननेमि रथ , अरविवरेभ्य निष्पतद्भि चातकै , अचिरभासां तेजसा अनुलिप्तै हरिभिश्च, वारिगर्भोदराणां घनानामुपरिगमनं सूचयति । (मालिनी)

The rims (नेमि f) of the wheels of the chariot were wet. The Cātakas were flying forth through the interstices of the spokes (अर) The horses glistened with the glow of lightning (अचिरभास whose flash does not last long) From these signs the king concluded that they were passing (गमनम् passage) over clouds possessing water in their interior वारि उदक गर्भे येषां तानि वारिगर्भाणि, वारिगर्भाणि उदराणि येषां ते तेषाम् This is a clumsy compound wherein either गर्भ or उदर is unnecessary वारिगर्भाणाम् would have been quite enough The adjective वारिगर्भोदराणाम् is necessary in the stanza because there are some clouds that possess no water in them The Cātakas fluttered about these watery clouds because, as the convention of the poet goes, they never drink water fallen on earth, but with their beaks up-turned, take in the drops falling from the clouds, before they touch the ground Vide 'अम्भोबिन्दुग्रहणचतुरांश्चातकान् वीक्षमाणा' Me (a प्रक्षिप्त stanza after 21) whereon Mallinātha says 'सर्वसहापतितमम्बु न चातकस्य हितमिति आम्नाय'

VIII 7 1-स्वाधिकारभूमि is the earth over which the king had jurisdiction VII 7 2-मनुष्यलोक the world of men or mortals. The king refers to the earth in this way because he has just returned from the amanusyaloka and is yet in more or less a celestial atmosphere.

Stanza 8 Construe —मेदिनी उन्मज्जतां शैलानां शिखरात् अवरोहतीव। पादपाः स्कन्धोदयात् पर्णाभ्यन्तरलीनतां विजहति। तनुभावनष्टसलिला आपगाः सन्तानात् व्यक्तिं भजन्ति। पश्य उत्क्षिपता केनापि भुवनम् मत्पार्श्वमानीयते इव। (शार्दूलविक्रीडित)

This is a beautiful description of the earth as it would appear to a person descending from a great height, in an aeroplane for example in these days When one is high up in the sky, the mountains can scarcely be distinguished from the surface of the earth with which they appear level. But slowly their peaks emerge (उन्मज्ज्), and the earth seems to descend therefrom Trees first appear enveloped (लीन) in their foliage But branches slowly become manifest and trees can then be separated from their leaves Rivers appear so thin (तनु) that the presence of water therein is hardly realised But they also grow expansive (सन्तानम् expansion) as one descends and become recognisable (व्यक्तिम् manifestation) The fourth line describes the common feeling of people moving in a fast running vehicle The king really was coming down, but he thought that somebody was as though flinging (उत्क्षिप्) the earth up to him Similarly in a modern railway carriage one feels that trees and bushes along the line are running This stanza is a good example of Kalidasa's bold fancy and his description of the sublime पर्णानाम् अभ्यन्तराणि उदराणि, तेषु लीनता निगूढत्वम् This is once more a clumsy compound पर्णलीनताम् would have been quite enough The earth is called मेदिनी, because on the slaughter of the demons Madhu and Kaitabha it became all smeared over with their medas or fat and it is named पृथ्वी or पृथिवी, because it is so expansive, Compare 'मधुकैटभयोर्मेदःसंयोगान्मेदिनी स्मृता। धारणाच्च धरा प्रोक्ता पृथ्वी विस्तारयोगतः' देवीभागवत 3 18 8 also 1 9 83, 84

VII 8 1–उदार grand magnificent VII 8 2–पूर्वापर गाह that has plunged in the eastern and the other (i.e. western) ocean This is a favourite description of a great mountain with Kalidasa and accords with the description of the Varsaparvatas as found in the Mb, which see below Also note Ku 1 1– वनक . स्यन्दी possessing a stream of liquid gold As the mountain was possessed of gold peaks (हेमकूट) it can easily be credited with the possession of streams of liquid gold Or we may suppose that ordinary water running over a surface of gold appeared to the king to be

gold water मान्ध्य परिघ like a bar of evening clouds Note that सान्ध्य' really goes with मेघ. So here we have a case of एकदेशी अन्वय. Or we may explain 'a bar or bulwork of clouds in the evening' The evening clouds especially those on the horizon possess yellowish red colour, exactly similar to that of excellent gold Hence the fancy vii 8 1–किंपुरुषपर्वत –According to Purāṇic geography the whole world was divided into seven Dvipas or continents viz जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर Each of these Dvipas was again divided into 9 Varṣas or countries, had its own mountains and was surrounded by a sea The 9 Varṣas of the Jambudvipa are कुरु, हिरण्मय, रम्यक, इलावृत्त, हरि, केतुमाल, भद्राश्व, किंनर or किंपुरुष and भारत The Varsaparvatas are those that separate the Varsas one from another The Hemakūta is situated to the north of the Himālaya and forms a boundary between the Bhārata and the Kimpurusa Varsas ' It forms the special property of the Kimpurusas Vide विष्णुपुराण 2 2 मार्कण्डेयपुराण 54 and read 'प्रागायता महाराज षडेते वर्षपर्वताः । अवगाढा उभयतः समुद्रौ पूर्वपश्चिमौ ॥ हिमवान् हेमकूटश्च निषधश्च नगोत्तम । नीलश्च वैडूर्यमयः श्वेतश्च शशिसंनिभः ॥ सर्वधातुविचित्रश्च शृङ्गवान्नाम पर्वतः । महाभारत भीष्मपर्व किंपुरुषाः (कुत्सिताः पुरुषाः), the same as किंनराः, are so called, because some of them possess the body of a man and the head of a horse and some the head of a man and the body of a horse Vide Si 4 38 तप क्षेत्रम् suggests that penance practised on this mountain is soon endowed with perfect (सम्) fulfilment

Stanza 9 Construe —स्वायंभुवात् मरीचेः यः प्रजापतिः प्रबभूव, सुरासुरगुरुः सः सपत्नीकः अत्र तपस्यति। (अनुष्टुभ्)

स्वयंभूः is Brahmā and Marici was one of his mind-born sons (मानसपुत्र.), whom he had created to supply the universe with inhabitants and who were technically called Prajāpatis Kaśyapa was the son of Marici and was himself the father of gods and demons (सुरासुरगुरु) through his wives Aditi and Diti A grandson of Brahmā and father of the gods was there practising penance with his wife It was therefore certainly a place of great sanctity (श्रेयस् a blessing), which the king could not pass by (अनतिक्रमणीय) It is to be noted here that Kaśyapa who is here designated Prajāpati is not included among the six or seven mind-born sons of Brahmā mentioned in the म भा (आदिपर्व 66. 10 and शान्तिपर्व 206. 20) and the वायुपुराण (उत्तरभाग 4 44–47), or

the nine of the विष्णुपुराण (1 7 4 6) or even the ten of the Manusmṛti (7 34, 35) He is to be reckoned a Prajāpati only metaphorically as being the mind born son of a Prajāpati viz. Marīci, or as being the father of a huge mass of creation such as the gods including the twelve famous Ādityas the demons, men, snakes fish animals birds etc He married 13 out of the 60 daughters of Dakṣa who along with Marīci was a real Prajāpati, and became by them the father of the gigantic creation referred to above He is in fact the father of all living beings and may literally, though not technically, be called 'Lord of creation' It must however, be pointed out that the same chapter of the Vāyupurāṇa referred to above speaks of 'other subordinate Prajāpatis, though not technically so called, among whom Kaśyapa is included Note अपर प्रजाना पतयस्तान् शृणुध्वमतन्द्रिता ॥ 52 कर्दम कश्यप नापा विनाल्न सुथुवास्तया। 55 इत्यवमादयोऽन्येपि वहुरस्व प्रजेश्वरा ॥ 54 Kālidāsa, however, appears to us to have created Kaśyapa a Prajāpati with a view to exalt his greatness Wilson (Hindu Theatre Vol II p 12) notes that Kaśyapa is by some supposed to be a personification of the race which took refuge in the central Asiatic chain, in which traces of his names may be found as Koh kas (or Caucasus) the Caspian, Kāśmīra etc An interesting point to which attention may be drawn here is this Kaśyapa was the son of Marīci a son of Brahmā Aditi was a daughter of Dakṣa also a son of Brahmā The marriage of Kaśyapa and Aditi was thus a marriage between grand children Such marriages are not allowed under the present Hindu law; Apparently the prohibition of marriage between sapiṇḍa persons did not prevail then तपस्यति is a denominative from तपस्, formed in the sense of practising according to 'कर्मणा रोमन्थतपोभ्या वर्तिचरो' पा 3 1 15 (रोमन्थतपोभ्या कर्मेण वर्तनायां चरण चार्थे क्यङ् स्यात् रोमन्थं वर्तयति रोमन्थायते। 'तपस परस्मैपद च' वार्तिकम्। तपश्चरति तपस्यति। सि कौ) प्रदक्षिणीकृत्य–This is because 'मृदं गां दैवतं विप्रं घृतं मधु चतुष्पथम्। प्रदक्षिणानि कुर्वीत प्रज्ञाताश्च वनस्पतीन् ॥' Ms 4 39 प्रथम कल्प a capital or excellent idea

Stanza 10 Construe —रथाङ्गनेमय उपोद्घाता न। रज प्रवर्तमानं न दृश्यते। अभूतलस्पर्शनया निरुद्धत तव रथ अवतीर्णोऽपि न दृश्यते। (वदास्यविक)

The king was surprised (सविस्मयम्) to note that though the chariot came down on the mountain the rims produced no sound

No dust was seen rising, nor was any jolting felt (निर्गतम् उद्धतम् upward shock यस्मात्) These are the various signs by which the descent of the chariot could, ordinarily be recognised But they were absent in the case of Mātali's chariot Then he remembered it was a celestial car and therefore could go along the ground without touching it One of the characteristics of the gods is that though they tread on earth they never touch it probably through fear of contamination Note for the celestials' various characteristics 'सापध्यहिवृधान् सर्वान् अस्वेदान् स्तब्धलोचनान् । हृषितम्लानस्रजोहीनान् स्थितानस्पृशत क्षितिम् ॥' म भा वनपर्व 51. 25; 'पृथ्वी नास्पृशत् पद्भ्यामनिमेषेक्षणानि च । अरजोम्बरधारी च नम्लान-कुसुमस्तथा ॥' रामायण अरण्यकाण्ड प्रक्षिप्तसर्ग (16, 19) after सर्ग 37.

' vii. 10]—एतावान् etc that India's chariot can go along without touching the earth, while yours touches

Stanza 11 Construe—यत्र असौ वल्मीकार्धनिमग्नमूर्ति, सदष्टसर्पत्वचा उरसा (उपलक्षित), जीर्णलताप्रतानवलयेन कण्ठे अत्यर्थसंपीडित, अंसव्यापि शकुन्तनीडनिचित जटामण्डल बिभ्रत्, मुनि स्थाणुरिव अचल अभ्यर्कबिम्ब स्थित। (शार्दूलविक्रीडित)

This stanza depicts so vividly the kind of rigorous austerities that sages used to practise in ancient India This particular Yogi was so completely absorbed in his Samādhi or meditation that he was quite unconscious of what was happening to his mortal tenement in the place where he was sitting He was probably staying there, immovable like the trunk of a tree or pillar (स्थाणु.), for months together An ant-hill (वल्मीक –कम) had grown around him and buried half his form Serpents freely moved on his chest and birds had made their nests in the mass of his matted hair यत्र is to be thus construed यत्र मुनि स्थित तत्र मारीचाश्रम· This is an answer to the king's question सदष्ट सर्पत्वक् (the serpent's slough) यस्मिन् The intransitive use of सदष्ट (closely adhering) has been noted before उरसा is an उपलक्षणे तृतीया The word जीर्ण (old) shows that the muni was standing there not merely for months but perhaps for years प्रतानवलयम् = coil of tendrils नीड –डम् = nest. अभ्यर्कबिम्बम् facing the sun This must be understood to be applicable to the sage as he was seen by Mātali *at that particular time* For with his स्थाणुवत्त्व it is not possible to face the sun always That this is so appears

to us to be a weak part of the description The poet is probably led away by his desire to make the penance as hard as possible and overlooks the fact that this part of the description does not apply to the sage all the time अभ्यर्कबिम्बम् (अर्कबिम्बम् अभि facing towards) may either be taken as an अव्ययीभाव compound, formed according to लक्षणेनाभिप्रती आभिमुख्ये' पा 2. 1 14 (आभिमुख्यद्योतकौ अभिप्रती चिह्नवाचिना सह प्राग्वत् । अभ्यग्नि शलभाः पतन्ति अग्निमभि प्रत्यग्नि । अग्निं प्रति), or be split up into अभि and अर्कबिम्ब and अभि understood to be a कर्मप्रवचनीय

vii 11 1—दुष्कर (severe) तप यस्य तस्मै कल्पतपसे vii 11 2—अदितिपरि— This shows the sanctity of the place The great Indra's mother had reared the trees there vii 11 4 स्वर्गात्—This speech of the king is prophetic The great mental happiness and relief he felt there were not entirely due to the influence of the holy hermitage, but partly to the fact that it was the place where he was to meet his lost beloved and where a holy union between the two was to take place vii 11 6—भवान् कथमिदानीम्—Supply अवतरिष्यति The king asks Mātali whether it is necessary for him to stay in the chariot or whether he can get down vii 11 7—संयमित well secured There is now no fear of the horses running away vii 11 9—ननु लक्षयामि occurs also in M, iv, विस्मयात्—विस्मयमनुभूय according to 'ल्यब्लोपे etc.' quoted on iv 1. 49 above

Stanza 12 Construe —मरुद्गणनुक्षे वने उचिता प्राणानां वृत्तिः अनिलेन । काञ्चनपद्मरेणुकपिशे तोये धर्माभिषेकक्रिया । रत्नशिलातलेषु ध्यानम् । विबुधस्त्री संनिधौ संयमः । यद् अन्यमुनयः तपोभिः काङ्क्षन्ति तस्मिन् अमी तपस्यन्ति । (शार्दूलविक्रीडित)

The king gives in this stanza expression to the feeling of wonder with which he was struck as he looked at the regions of the penance-grove (तपोवनभूमय) of the sages on the Hemakūṭa mountain. It appeared to him that all those objects of material enjoyment which ordinary people generally aimed at by the performance of virtuous deeds were there Yet the sages were not satisfied with them and strived after something still higher सत्कल्पवृक्षे यस्मिन् उचिता fit or necessary for keeping body and soul together with a view to practise penance They did not take even the wind plentifully, but only just as much as was necessary and this in a place where there were desire yielding trees, from

which they could have easily obtained all kinds of dainty food. Water, tawny (कपिश) with the pollen of gold lotuses, would certainly invite a person for जलविहार But these only used it for ablution for religious practices (धर्मार्थ धर्माचरणार्थमित्यर्थः य अभिषेक स्नानम्) Jewelled stones and the company of celestial damsels (by which word the apsarases or the courtesans of heaven are meant) scarcely accord with meditation and restraint Yet such things happen here यत् according to राघव, refers to स्थानम्. We think the word has reference to all those means of material enjoyment that are mentioned in the first three lines and is further symbolical of the low ideals of ordinary people that cannot rise above the influence of materialism The last line is a little exaggerated the exaggeration being resorted to for the purpose of heightening by contrast the greatness of these sages on the Hemakūta For, we cannot believe there really exist any munis who by austerities aim at for example, सत्कल्पवृक्षवन, काञ्चन कणिकानोग etc Or यत् in a general way should be taken to stand for the svarga, where all these enjoyments can be had and after which many long

VII 12 1–उत्सर्पिणी soaring high or upwards VII 12 3–पवित्रतावर्मम Kālidāsa has chosen the subject skilfully He is preparing us and also Dusyanta to see an embodiment of the पवित्राचार्म in Śakuntalā VII 12 4– प्रति - प्रस्ताव. The subject is such that we must wait for an opportunity (to announce ourselves) It was not meet to disturb Kaśyapa while he was lecturing on such an important topic Mātali's suggestion to the king to wait at the root of the Asoka tree was also significant For the place was to make Dusyanta really aśoka VII 12 6–अन्तरान्वेषी अन्तर सन्धिम् अन्विष्यति अन्वी one who is on the lookout for an opportunity It should be noted how cleverly the poet sends Mātali away and leaves the king alone to meet his boy who is about to enter

Stanza 13 Construe—मनोरथाय न आशंसे । (हे) बाहो वृथा कि स्पन्दसे श्रेय पूर्वावधीरितम् (अस्ति) । (अधुना) दुःख हि परिवर्तते । (अनुष्टुभ्)

The stanza refers to the king's hopeless condition, which becomes interesting to note in view of the fact that he is now on the verge of the fulfilment of all his desires The darkest hour is said to precede the dawn मनोरथाय—मनोरथ प्राप्तुम् Vide p.

224 supra For the third quarter compare 'धिङ् मामुपस्थितश्रेयोऽवमानिनम्' vi. 23 7 (text) We have taken the second half as two clauses This way more prominently brings out the king's despondency As one clause it would mean ' for a blessing, that is first repudiated, with difficulty ((दुःखम् used adverbially) turns back ' Williams has ' for happiness formerly scorned turns to misery ' Both these ways appear to us to be very tame

vii 13 3-प्रकृतिम् natural disposition (which, as he was a Ksatriya lad, was prompting him to be turbulent) vii 13 6-अबालसत्त्व of unboy like strength

Stanza 14 Construe—(य) आमर्दक्लिष्टकेसरम् अर्धपीतस्तनं सिंहशिशुं प्रक्रीडितुं बलात्कारेण मातुः कर्षति। (अनुष्टुभ्)

The boy wanted to play with the lion's cub It was, however, sucking its mother But the boy would not wait He was dragging it from its mother's dug The rough handling (आमर्द) disordered the young lion's mane Compare for similar sport the description of Kumara in 'गृह्णन् विषाणे हरवाहनस्य स्पृशन्नुमा-केसरिणः सटोऽयम्। स भृङ्गिणः सूक्ष्मतरं शिखाग्रं कर्षन् बभूव प्रमदाय पित्रोः' Ku 9 44 It may here be noted that playing with the lion's cub need not necessarily be taken as an indication of the boy's extraordinary boldness For, in that holy penance-grove all ferocious beasts must have given up their natural ferociousness.

vii 14 1-दन्ताल्ले-This also finds parallel in 'एको नव द्वौ दश पञ्च सप्तेत्यजीगणन्नाम्समुद्रं प्रसाय। महेशकण्ठोरगदन्तपङ्क्तिं तदङ्गगः शैशवतुप्रभीति॥ Ku 9 45 vii 14 6-'निर्गत विशेष येभ्य तानि निर्विशेषाणि। अपत्येभ्यो निर्विशेषाणि not different from our children, equally dear. vii 14 7-संरम्भ turbulence For सर्वदमन vide a st 33 below vii 14 8-उरसो जात औरस Manu mentions 12 kinds of sons such as औरस, क्षेत्रज, दत्त etc and describes the first as 'स्वक्षेत्रे संस्कृतायां तु स्वयमुत्पादयेद्धि यम्। तमौरसं विजानीयात् पुत्रं प्रथमकल्पितम्॥ 9 166 Yajnavalkya refers to the same as औरसो धर्मपत्नीज' 2 128 Dusyanta feels mysteriously attracted towards the boy, because he intuitively recognises his relation with him He, however, accounts for his feeling by referring it to his childlessness An affection ate person having no child is often attracted by the child of another Kālidāsa is a very close student of human nature That's how he represents Dusyanta to be so attracted For similar incident compare

अभितस्त पृथासुनुं स्नेहेन परिस्नुतस्तरे । अविज्ञातेऽपि बन्धौ हि बलात् प्रल्हादते मनः ॥' Ki. 11. 8 VII. 14 9—वत्सलयति = वत्सलं करोति Compare चेतो मे वहते स्नेहं दृष्ट्वा बालं दुरासदम् । कारणं तत्र पश्यामि यन्ममेयमनुव्रता ॥ 56' पद्मपुराण स्वर्गखण्ड अ 5. Dusyanta's unaccountable affection for the boy is the first step towards his recognition of him as his son The various stages by which this recognition dawns on him deserve to be observed VII. 14 11—लंघेदि is equal to लङ्घयति (will hurt) the present being used for the near future. VII 14 12—बलीय (mightily) is used adverbially Note that the boy's innocent irony and the characteristic action of showing his lower lip are also realistic and natural.

Stanza 15 Construe —महतस्तेजसो बीजम् अयं बाल: एधापेक्ष: स्फुलिङ्गावस्थया स्थित: वह्निरिव मे प्रतिभाति । (अनुष्टुभ्)

The king could already see that the boy possessed in him the seed of great lustre i e the potentiality of mighty achievements. He, therefore, fancies him to be fire in the state of a spark that is awaiting fuel to blaze forth एधान् अपेक्षते असौ एध m. and एधम् n are both words for fuel The fuel in the case of the child means manhood

VII. 15 1—क्रीडनकम् a toy

Stanza 16 Construe —(अस्य) प्रलोभ्यवस्तुप्रणयप्रसारित: जालग्रथिताङ्गुलि: कर: इद्धरागया नवोषसा भिन्नम् अलक्ष्यपत्रान्तरम् एकपद्मकजमिव विभाति । (वसन्ततिलका)

- As the boy stretched his hand to beg (प्रणय request) for the object of his desire (प्रलोभ्यवस्तु), Dusyanta could observe that his palm had its fingers connected by a web (जालेन ग्रथिता अङ्गुलय: यस्य) He knew that a hand with webbed fingers was a sign of a cakravartin and he also was aware of the credible prediction that his first son would be a Cakravartin Thus the boy's possession of a चक्रवर्तिलक्षण marks a further step in the recognition The boy's stretched, palm, with the fingers up raised so as to form a hollow ready to grasp the toy, appropriately suggested resemblance with a single lotus expanding in the early mornig The fingers, which were connected by a membrane or a web, corresponded with the petals (पत्रम्), the interstices (अन्तरम्) between which were imperceptible (अलक्ष्य) as the lotus had not yet fully blown इद्ध (p p p from इन्ध् इन्द्धे or इन्धे to kindle) दीप्त ज्वलन् अतीव प्रकाशमान इत्यर्थ: राग: रक्तत्व यस्या:

whose colour i e redness is kindled i e blazing or shining resplendently i e which is extremely red This adjective of नवोषसा is अपुष्टार्थ or serves no purpose Whether the new or early dawn is इद्धराग or not the प्रह्वजमद or the opening of the lotus will not in any way be affected The similarity of the palm with the lotus lies just in this that while the fingers were connected by a web and thus had no interstices between them the petals of the lotus had their intervals invisible owing to the lotus not having fully expanded There is no reference to the redness either the palm or the lotus in the stanza though in the line quoted by Raghava (for which see below) the hand is described as अतिरक्त Kalidasa does not refer to this characteristic. The only चक्रवर्तिलक्षण that he mentions is जालग्रथिताङ्गुलिकरत्वम् It must be remarked that webbed fingers would not only make the palm unnatural but also ugly and monstrous It is no wonder there are no Cakravartins in modern days!

For webbed hands and feet being mentioned as a sign of a Cakravartin compare अतिरिक्त करा यस्य ग्रथिताङ्गुलीको मृदु। चापाङ्कुशादिकस्त सोऽपि चक्रवर्ती भवेद् ध्रुवम् quoted by Raghava 'अस्वेदनौ मृदुतलौ कमलोदराभौ श्लिष्टाङ्गुली रुचिरताम्रनखौ सुपार्ष्णी। उष्णौ शिराविरहितौ सुनिगूढगुल्फौ कूर्मोन्नतौ च चरणौ मनुजेश्वरस्य॥ वराहमिहिर's बृहत्संहिता 68 2 also 'चक्राङ्कपाद स तथा महर्षिर्जालावनद्धाङ्गुलिपाणिपादम् सोणस्व वारुणस्तिकोश संक्षिप्य राजसुत ददर्श॥' बुद्धचरित 1 65, जलिना स्वस्तिकाङ्गेन चक्रमध्येन पाणिना। आममर्श कुमारस्त वमाय च वयस्यवत्॥' Ibid 8 54, सुजातजालावततताङ्गुली मृदू निगूढगुल्फौ विपपुष्पकोमलौ। वनान्त भूमिं कठिना कथं नु तौ सचक्रमध्यौ चरणौ गमिष्यत॥ Ibid 8 55 vii 14 9– स्पृहयामि—स्पृह governs the dative according to 'स्पृहेरीप्सित' पा 1 4 36 (स्पृहयत प्रयोग इष्ट सम्प्रदान स्यात्। पुष्पेभ्य स्पृहयति। सि कौ) दुष्ट ललित यस्य whose play or sport is bad or evil mischievous naughty wayward

Stanza **17** Construe— अनिमित्तहासैं आलक्ष्यदन्तमुकुलान् अव्यक्त वर्णरमणीयवच प्रवृत्तीन् अङ्काश्रयप्रणयिन तनयान् वहन्ता धन्या तदङ्करजसा मलिनीभवन्ति। (वसन्ततिलका)

This is one of the most beautiful stanzas in the play and describes the father's joy as he observes the childish activities of his young son Its beauty can only be appreciated by a father who has had a similar experience or by one who like Dusyanta is past youth but has obtained no son This is the stanza with

which Chezy was enraptured अनिमित्त मुकुलान्—This is suggested by Sarvadamana's causeless laugh (तापसी विलोक्य हसति) which must have slightly revealed (आलक्ष्य) his bud-like teeth to Duṣyanta अव्यक्त प्रवृत्तीन्—अव्यक्तं अस्पष्टं वर्णं अक्षरं रमणीया चेतोहरा वचनप्रवृत्तय तद्वोच्चारणे प्रयत्ना येषां तान् whose attempts at speech are charming with their indistinct words It is common experience that the तोतडे बोल of children give कोपि delight to parents! धन्या Such people are blessed But O 'I possess no son! I am denied this pleasure Duṣyanta in a way envies those fathers For similar idea compare 'अहेतुहासस्फुरिताननेन्दुगृहाङ्गणक्रीडनधूलिधूम्र । मुहुर्वदन् किञ्चिदलक्षितार्थं मुद तयोरङ्कगतस्ततान' Ku 11 43 also 11 20, 40 U iv 4

VII 17 5—दुःखेन मोक्षनु शक्य दुर्मोच ईदृश हस्तग्रह यस्य the grip or grasp of whose hand is difficult to unloose डिम्भलीलया in boyish play VII 17 7—सम्मितम् because स्मितपूर्वाभिभाषिता is a sign of great men

Stanza 18 Construe—आश्रमविरुद्धवृत्तिना त्वया सत्त्वसंश्रयसुखोऽपि संयम, कृष्णसर्पशिशुना चन्दन इव, किमिति जन्मत एव दूष्यत । (रथोद्धता)

In that hermitage everybody observed forbearance (संयम) towards all creatures Sarvadamana alone seemed to violate it from his childhood (जन्मत = जन्मत from the very birth) by teasing the lion's cub He was, therefore like a young black serpent spoiling the beauty of the fragrant sandal tree Serpents are described as residing on sandal trees attracted by their fragrance The similarity between Sarvadamana and कृष्णसर्पशिशु must be understood to lie in the action of दूषण only While the one marred the forbearance the other spoiled the sandal tree Otherwise the simile would be objectionable सत्त्व सुख goes with both संयम and चन्दन With संयम it may be explained in 3 ways (1) सत्त्वाना सश्रयाय सुख pleasant for the resort of animals On account of the universal observance of forbearance so many animals were staying there with security (2) सत्त्वस्य सश्रयेण सुख agreeable owing to the principle of goodness (सत्त्व—सत्त्वगुण) resorting to it i e owing to the practice of goodness by all people there (3) सत्त्वाना सश्रयेण अविरक्षणेन सुख प्रीति यस्मात् from which everybody derived pleasure because so many animals received protection therefrom The first is preferable, because it has a direct bearing on the treatment which the boy was giving

to a सत्त्व viz the lion's cub With चन्दन the sense is सत्त्वाना सश्रय' इति सुख agreeable as a resort to animals (owing to its shade, fragrance etc) Williams takes जन्मन to go with संयम in the sense of 'your father's humanity or forbearance, जन्मन being explained as जायते अस्मात् इति जन्म the source i e the father The idea then is Just as the fragrant sandal tree is abandoned by people owing to its being surrounded by serpents in the same way your father though the resort of all beings will be abandoned by them owing to your conduct The following are compared Boy, snake Boy's father Sandal tree Father's संयम fragrance etc of the Sandal tree Both संयम and the tree are सत्त्वसंश्रयसुख and both are दूष्यते and shunned This elaboration appears to us to be highly improbable First जन्मन in the sense of पितृ is eminently un-Kalidasian Secondly what Dusyanta wants to point out to the boy is his present conduct (वृत्ति) that is opposed to (विरुद्ध) the ways of the hermitage, and not its future consequences Thirdly Dusyanta does not know who the father of the boy is He addresses him as महर्षिपुत्र as a matter of courtesy He therefore cannot have referred to his father as सत्त्वसंश्रयसुख and built on that epithet the whole edifice of his comparison Fourthly the simile is defective in itself In the उपमेयवाक्य the न्य is संयम while in the उपमानवाक्य it is चन्दन but संयम and चन्दन are not the corresponding उपमेय and उपमान So this elaborate explanation must be rejected

vii 18 2—स्थानप्रत्ययात् (1) by reason of the place (he is in) The Hemakuta is full of sages So we thought he must be a sage's son And as he showed great spirit we concluded he must be a महर्षिपुत्र (कार्ये) प्रति अयन इति प्रत्यय = कारणम् (2) owing to our reliance on this place We thought the place was inhabited by sages alone and no worldly people could go there

Stanza 19 Construe — कस्यापि कुलाङ्कुरस्य अङ्गानि स्पृष्टस्य मम गात्रेषु एव सुखम्। अथ यस्य कृतिन अङ्गात् प्रस्रूत तस्य चेतसि का निर्वृति कुर्यात्। (उपजाति)

As Dusyanta proceeded to do what he was asked to by the hermit woman viz to set free the lion's cub from the iron grip of Sarvadamana his hand came in contact with Sarvadamana's hands and the touch sent a thrill all through his body Though the actual contact was in one limb only viz the hand, the thrill

was felt in all limbs (गात्रेषु) This is quite natural Hence गात्रेषु is to be construed with सुखम् and not with स्पृष्टस्य कृतिन (lucky blessed), like धन्या of st 17 shows Dusyanta's innocent envy. Note in all these stanzas (15, 17 18) Dusyanta is unconsciously paying a compliment to himself The audience, while pitying Dusyanta for his ignorance, enjoys the compliment immensely. अङ्गात् is to be preferred to अङ्कात्, because a son is said to spring from all the body of the father Vide p 440 supra For ideas similar to that in this stanza vide R 3 26 V 5 10 11, and 'मलयाच्चन्दन जातमतिशीत वदन्ति वै ॥ 49 मित्राण्यालिङ्गतः तस्मात्स्पन्दनादधिक भवेत् । न वाससा न रामाणा नापा स्पर्शस्तथाविध. ॥ 50 शिशोरालिङ्ग्यमानस्य स्पर्श सूनोर्यथा सुख । पुत्रस्पर्शात् सुखतर स्पर्शो लोके न विद्यते ॥ 51' महाभारत आदिपर्व 98

VII 19 1—आश्चर्यम्—When Dusyanta approached the boy to do as he was requested the ascetic woman could observe them minutely(उभौ निर्वर्ण्य) together and was struck to see that Dusyanta's form corresponded with the boy's appearance (स्पसवादिनी) It was also a matter of surprise to her that Sarvadamana who was otherwise a दुर्ललित boy, became so tractable to Dusyanta, though a stranger VII 19 5—प्रतिलोम lit against the hair; refractory obstinate लोमन् is changed to लोम at the end of a compound, according to 'अच् प्रत्यन्ववपूर्वात् सामलोम्न.' पा. 5. 4. 75 (एतत्पूर्वात् सामलोमान्तात् समासादच् स्यात् । प्रतिसामम् । अनुसामम् । अवसामम् । प्रतिलोमम् । अनुलोमम् । अवलोमम् । सि कौ) When the fact that they looked so strikingly like each other was pointed out to Dusyanta his attraction for the boy increased and he began to fondle him (उपलालयन्) VII. 19 8—एक अन्वय वश यस्य of one family with me, my co-lineal

Stanza 20 Construe—पूर्वं क्षमाधिपेषु भवनेषु क्षितिरक्षार्थं निवासम् उशन्ति, पश्चात् तेषा नियतैकयतिव्रतानि तरुमूलानि गृहीभवन्ति । (औपच्छन्दसिक)

This is how Dusyanta accounts for the presence of a boy from his own family in the hermitage It was just possible he thought, that a Paurava prince (of whom he did not know) might have in his old age installed his eldest son on the throne and retired from the charge of government and gone to reside on the Hemakūta He might then have brought his little son or grandson out of affection to stay with him for some time. Ancient India kings used to retire into the forest in this way,

when they had reigned sufficiently long रसाधिकेषु abounding in pleasures I explain अधिका रसा येषु ⟨आहिताग्न्यादित्वात्⟩। रसा अधिका प्रयाता यषु इति वा। द्रवे अधिकेषु बहुलेषु इति वा। रशन्ति is from वश् to desire, long for नियतम् एकपतिव्रत यषु where the sole vow of asceticism is rigidly observed This contrasts with रसाधिकेषु The reading नियतैकपतिव्रतानि is not good It means that in the hermitage their sole companion is their devoted wife This does not serve to bring out the intended contrast between their previous and present life While formerly they enjoyed all kinds of pleasure afterwards they rigidly observed the vow of asceticism Some think that नियतैकपतिव्रतानि is necessary to account for the possibility of the birth of a son But we must remember that in the Vanaprastha rama strict celibacy is enjoined Though one might take one s wife to the forest (Ms 6 3) one had to observe celibacy (Ms 6 24) The latter stanza from Manu also shows that one should make the trees one s abode

vii 20 1—आत्मगत्या by their own motion (unaided by superhuman agency) vii 20 8 चिन्तयिष्यति—What of actually mentioning the name of that king who abandoned his lawful wife, Nobody would even think of doing so! It is so sinful Observe the various steps so cleverly managed, by which the recognition is dawning on the king vii 20 9—अवगमयति aims at, or points to vii 20 10—नामत पृच्छामि—The idiomatic use of नामत is to be noted अनार्य impolite not befitting a gentleman This testifies to the king's high moral character For a similar idea but the other way round read 'असुन्द परपुरुष नामोत्कीर्तनम् श्रातुम्' स्वप्नवासवदत्त in Note how skilfully the poet makes the ascetic woman enter at this time and relieve the king of the necessity of asking the boy's mother's name vii 20 11—मृदो मयूर मृन्मयूर The reading मृण्मयूर is also correct Explain it as मृडा मयूर There are two roots मृद् and मृड् from which the two words मृद् and मृड् in the sense of clay can be respectively derived मृण्मय पात्रम् is a common expression Read 'मृद क्षोदे। मृद्नाति मृदान। मृड् च। अय सुखेऽपि। प्रुवम। मृड्णाति।' सिद्धान्तकौमुदी under क्र्यादय The form मृन्मय is found in the Rgveda vii 89 1 — vii 20 12-The Prakrta सउन्दलावण्णम् is here untranslatable in Sanskrit It means 'the loveliness of the bird (शकुन्तस्य लावण्यम्) or 'the complexion or appearance of Sakuntala शकुन्तलाए

वण्णम् = वर्णम्. The Tāpasī used the expression in the former, while the boy understood it in the latter sense. The result was Duṣyanta knew the boy's mother's name was Śakuntalā. सउन्दलावण्णम् in the sense in which the boy understands it also serves the purpose of drawing the attention of the audience to the changed complexion of Śakuntalā, when she would enter. What a great contrast the audience would see! vii. 20. 20–अपि नाम shows hope mixed with some uncertainty. 'Is it possible (I hope it is) that this occasion here, like a mirage, would not conduce to my distress' i. e. would lead to proving what I suspect viz. that Sarvadamana is my son. प्रस्ताव (occasion introduction springing up of various things) refers to all those indications of the boy's relation to him beginning right from what the king calls the वृथास्पन्दन of his arm to the information that Sarvadamana's mother's name was Śakuntalā. All these have now almost convinced the king that the boy is his and he fondly hopes with a trembling heart that some untoward incident may not happen and prove that all this prastava is a mirage. Note that the simile in the sentence is अनादृत्येन or वैधर्म्येण उपमा viz. यथा मृगतृष्णिका विषादाय कल्पते तथा अत्र प्रस्तावो मे विषादाय न कल्पेत. The reading नाममात्रप्रस्ताव is bad, as more things than 'mere name' have come forward. Besides अपि नाम is not then properly construed. It would show that the king inwardly desired that the नाममात्रप्रस्ताव should conduce to his distress! Here again, as in some other places, the Vāṇī Vilāsa edition gives a decidedly superior reading. vii. 20. 21– अज्जुए is अत्तिके (Marāṭhī आत्या) a term of endearment applied even to the mother. अत्तिए is another reading. It means अन्तिके sister. 'ज्येष्ठा ज्येष्ठभगिन्या च नाट्योक्तौ कीर्त्यतेऽन्तिका' विश्वमेदिन्यौ. रोचते–A peacock whether living or in the form of a toy was a favourite of Kālidāsa's boys. Kumāra Āyus in the Vikramorvaśīyam says य गुप्तवान् मदङ्गोत्सिशिखण्डकण्डूयनोपलब्धसुखः । तं मे जातकलापं प्रेषय मणिकण्ठकं शिखिनम् ॥ v. 13. vii. 20. 24—रक्षाकरण्डकम् the casket of protection, the amulet. It was a kind of locket containing some herb with talismanic properties and was worn round the wrist as a safeguard against the dangers of evil spirits or the evil eye. The present locket contained the herb Aparājitā (the Invincible). vii. 20. 27 मा खलु or खलु expressive of prohibition is used with a gerund. The former is

more emphatic, as the presence of मा intensifies the emphasis Vide p 253 supra vii 20 28—उरानिहिदहस्ते—This is a characteristic feminine attitude to express unexpected surprise The vismaya was caused by their definite knowledge that the stranger was king Dusyanta himself Notice the lady now addresses him as महाराज Priyamvadā had also referred to him in this way in similar connection in i 29 9 vii 20 32– जातकर्म (natal ceremony) is the 4th of the 12 purificatory samskāras and the first after the child's birth It consists in giving the infant honey and ghee out of a golden spoon after appropriate Mantras, before separating the naval string The father usually performed it, but in his absence any one else might take his place For a detailed description of this rite vide Pandit's note (quoted by Nandargikar) on R 3 18 and compare Y 1 11 'गर्भाधानमृतौ पुंसः सवनं स्पन्दनात् पुरा। षष्ठेऽष्टमे वा सीमन्तो मास्येते जातकर्म च' and Ms 2 29 'प्राङ्नाभिवर्धनात् पुंसो जातकर्म विधीयते। मन्त्रवत्प्राशनं चास्य हिरण्यमधुसर्पिषाम्' vii 20 38–विक्रिया transformation (into a serpent) The incident of the amulet was the last and the most direct proof of the boy's recognition The king, therefore, now hailed (अभिनन्दति) the boy and embraced him vii 20 48 इमं वृत्तान्तम् refers to the incident with the amulet and the arrival of Dusyanta नियमव्यापृतायै prepares the audience to see Sakuntala in a changed state owing to her vows vii 20 49—विवाद विरुद्धो वाद contradictory statement i e the statement that I am not your father and that your father is Dusyanta vii 20 50– एकवेणीधरा having the mass of her hair tied in a single long braid It appears that women in ancient days used to allow their hair, tied in a single mass, to hang on their back, in separation, somewhat analogous to what they now do when bathed overhead, to allow the hair to get dried This was the एकवेणी as opposed to the modern orthodox way of tying the hair (which by the by seems to have descended from antiquity) which is really त्रिवेणी or पञ्चवेणी, as the mass is first divided into three or five sections (called पेड in Marāthi) before the arrangement is made एकवेणी is not the modern बुचडा, as some imagine For, the description of ladies in separation refers to the chavenī hanging on their back down to the buttocks The virahinis also forebore the use of flowers and of decoration either for their hair or for their person and led a very simple life एकवेणी is

sometimes explained as 'a braid of hair woven once for all *i e* the same braid that was last woven on the day of separation. This appears absurd In that case the virahiṇī would be an extremely dirty woman It is perfectly inconceivable how Sakuntalā could have allowed her braid to remain as it was unwoven uncombed and unwashed, for almost six or seven years What appears to have been the custom is that on the day on which the husband departed for a journey, the lady removed all decorations from her hair and tied them in a single braid This kind of unornamented arrangement continued till the return of the husband, who on his arrival untied the single mass and arranged the hair properly with appropriate decorations This is the वेणीमोक्ष that is often referred to in descriptions of virahiṇīs and to which ladies in separation so eagerly look up Vide for references and for our meaning of एकवेणी R 11 12 Ku 2 61 Me 90 104 रामायण अयोध्याकाण्ड 10 9 सुन्दरकाण्ड 15 25 'नीलनागाभया वेण्या जघनं गतयैकया। नीलया नीरदापाये वनराज्या महीमिव ॥' and युद्धकाण्ड 33 31; भरत नाटयशास्त्र 21 45, 48, 49 and 'तथा प्रोषितकान्तासु मदनाभिरतासु च। वेषो वै मलिनं कार्यं शिरश्चाप्येकवेणिकम् ॥' 54 vii. 20 63 51- विकारसमयेऽपि even at the time of metamorphose *i e* even on the occasion when it ought to have changed its form न मे श्रेयसु I had no hope in my good fortune, I never hoped fortune would be so favourable to me as to bring Dusyanta here to receive me. Note that this sentiment is so natural and so beautiful When a person is immersed in grief and suddenly a stroke of good fortune ends the misery and brings joy he is generally reluctant to believe as true what actually has happened.

Stanza 21 Construe—परिधूसरे वसने वसाना, नियमक्षाममुखी, धृतैक-वेणि शुद्धशीला (या एषा) अतिनिष्करुणस्य मम दीर्घं विरहव्रतं बिभर्ति। (औपच्छन्दसिकं)

This is a beautiful description of an ideal virahiṇī The stanza is so full of prasāda that the pathetic picture of the devoted Sakuntalā at once rises before one's mind's eye One is perforce reminded of Bhavabhūti's description of Sītā in 'परिपाण्डुदुर्बलकपोल-सुन्दरं दधती विलोलकबरीकमाननम्। करुणस्य मूर्तिरथवा शरीरिणी विरहव्यथेव वनमेति जानकी ॥ U III 4 Truly our Sakuntalā must have appeared at this time' करुणस्य मूर्ति शरीरिणी विरहव्यथा ! परिधूसरे

soiled or dusky This was because the use of gaudy garments was forbidden in separation and also because those that she actually wore she did not much care to change so often वसने— Hindu ladies always wear two garments, the sari and the bodice विरहव्रित व्रतम विरहव्रतम This consisted in foregoing the decoration of person and hair the use of unguents gaudy articles of dress etc and in observing certain vows Note that Viswanatha mentions मलमालिन्यम् (duskiness of garment) and एकवेणी among characteristics of separated heroines Read 'तत्राङ्ग मलमालिन्यमेकवेणीधरं शिर ॥ साहित्यदर्पण 3 201

vii 21 2 —न मन्यु It is a very great compliment to the king s soft-heartedness that he was so changed through repentance that Sakuntala could hardly recognise him at once vii 21 3—कृत मङ्गलम protected by the auspicious amulet vii 28 6 जनुकूलपरिणामम The king is now in somewhat a nervous state of mind He is afraid perhaps Sakuntala would not recognise him and what is more would not accept him He therefore begins by referring to the favourable result of his cruelty which consists in the fact that though he repudiated her when she came to him she did not repudiate him when he came to her vii 21 —त्वया प्रत्यभिज्ञातम—Note the characteristic nagarika temper of the king Sakuntala has not yet *recognised him* At least she does not express the recognition openly Yet the cunning king is forcing his recognition by her on her

Stanza 22 Construe—(हे) सुमुखि, दिष्ट्या स्मृतिभिन्नमोहतमस म प्रमुखे स्थितासि । उपरागान्ते रोहिणी शशिन योग समुपगता । (आया)

Sakuntala s union with the king whose gloom of *delusion* (मोहतमस) was dispelled by recollection is compared with Rohini s union with the moon at the end of an eclipse (उपराग) Raghava explains स्मृति तमस as 'whose It hu (तमस्तु राहु स्वर्भानु अमर) in the form of delusion (forgetfulness) is routed by recollection' Dushyanta had before spoken of his delusion as darkness Vide vi ■ supra अर्धोक्ते बाष्पस्तब्धो विरमति —This is so natural The emotion must have been too much for Sakuntala It should be noted that ' जयतु जयतु आर्यपुत्र ' would not be an अर्धोक्त Some of Boultes Mss do not read आर्यपुत्र and we derive our reading *from those Mss*

Stanza 23 Construe—बाष्पेण जयशब्दे प्रतिषिद्धे अपि मया जितम्। यद् (यस्माद्) असंस्कारपाटलोष्ठपुटं ते मुखं दृष्टम्। (अनुष्टुभ्)

जयशब्दवाचक शब्द जयशब्द। 'जयतु जयतु आर्यपुत्र' इति शब्दसमूह इति यावत् Śakuntalā wanted to greet the King with the formal expression of victory But as her throat was choked with tears, she could utter only the words 'जयतु जयतु' The word ('आर्यपुत्र' was blocked inside असंस्कारेण पाटलम् (pale red) ओष्ठपुटं यस्य This shows that Śakuntalā had forgone the use of colour for her lip out of affection for the king Duṣyanta's victory lies in this that he was able to see Śakuntalā remain so devoted to him during all these long years and pine away for him in separation. And what husband does not consider himself victorious when he receives definite proof of his wife's singlehanded devotion and affection for him? It is better to explain असंस्कार as न संस्कार यस्य तद् असंस्कारम्। तच्च पाटलोष्ठपुटं च This would suggest two things viz that Śakuntalā had given up all decorations for her lower lip and that it had lost its natural excessive red and had turned pale

vii 23 2— भागधेयानि पृच्छ–The natural but very touching question of Sarvadamana as to who Duṣyanta was brings to Śakuntalā's mind all her previous history, commencing from her first meeting with the king She realises what important part divinity has played in shaping the ends of her life and replies to Sarvadamana that he should appeal to his own fortunes to get an answer to his question It was impossible for Śakuntalā to give a direct and definite reply to her son's innocent but so dreadfully touching question She was much too overpowered by emotion, which found natural outlet in tears.

Stanza 24 Construe—(हे) सुतनु प्रत्यादेशव्यलीकं ते हृदयाद् अपैतु। तदा मे मनसि बलवान् संमोहः किमपि आसीत्। हि प्रबलतमसां शुभेषु एवंप्राया वृत्तयः भवन्ति। अन्धः शिरसि क्षिप्तां स्रजमपि अहिशङ्कया धुनोति। (हरिणी)

Śakuntalā's indefinite reply to Sarvadamana's question arouses the king's fear regarding her intentions It was impossible for him to understand all that was passing in Śakuntalā's mind He had repudiated her once What was he to do, if she were to pay him back in the same coin? He, therefore, humbly tries to convince her that his past behaviour was due

to some mighty delusion, whose nature he does not know He requests her to remove from her mind the grief ('व्यलीक त्वप्रियेऽनृत' अमर) of repudiation For he has concluded that it is still rankling in her heart from her avoiding to answer the boy directly and her tears At the end of the stanza Dusyanta falls at her feet This unexpected move has its desired effect Sakuntala *at once* (उत्तिष्ठतु repeated shows haste) proceeds to raise him up and shows signs of conciliation सुतनु—There is some difficulty regarding the grammatical formation of this word. सुष्ठु तनु यस्या सा would yield for the vocative सुतनो On the other hand, सुष्ठु तनू यस्या सा gives सुतनुक, for the rule is that the affix क is added to Bahuvrihi compounds when the last member is a feminine noun ending in ई or ऊ or a noun ending ऋ according to 'नद्युतश्च' पा 5 4 153 (नद्युत्तरपदात् ऋदुत्तरपदाच्च बहुव्रीहे कप् स्यात्) Under these circumstances we should dissolve the compound in the latter way and avoid the क by having recourse to the maxim of 'समासान्तविधिरनित्यत्वम् For सुतनु vide उत्तररामचरित 1 26 V 1 10, Mal v 20 and चण्डकौशिक Act 1 p 2 'अवणनयन सम्भ्रमदग्ध दरस्फुरिताधर सुतनु वलित किञ्चिदा कम्पित बराल तवाननम् also Act iii, p 60 किमपि (somehow, unaccountably) is used adverbially For similar use vide Mc 117, R 2 57 v ii 4 राघव takes किमपिमनस as one word किमपि मन यस्य whose mind was at its lowest एवप्राया mostly of this kind

vii 24 1-सुचरित इतम् (1) former deed which was opposed to good deed viz an evil deed of mine in a previous birth (2) a deed in a former birth which obstructed the good deed My good deeds ought really to have secured union with you But they were obstructed by some bad deeds which then were ripe for fruition (परिणामाभिमुख) The latter way is to be preferred vii. 24 5- विगत रस यस्मात् from whom the feeling (of love) had departed, who did not exhibit any feeling Note that though the king had acted in a positively cruel manner towards Sakuntala in Act, v, she refers to his conduct as merely void of feeling or affection This is due to the sensitiveness of her nature Reference to that cruelty by actual word would have been too much for her Therefore, she uses only a general word to suggest it From this point of view the Madras reading तथाविध instead of विरस would appear to be better Further Sakuntala's nobility of mind and her temperament as a typically Hindu wife are shown

in her not blaming the King for her rejection but attributing it to her own misdeeds in a former birth Vide R 14 62.

Stanza 25 Construe —(हे) सुतनु, अधर परिबाधमान यो बाष्पबिन्दु मोहान्मया पूर्वम् उपेक्षित, तम् आकुटिलपक्ष्मविलग्नम् अद्य तावत् प्रमृज्य, (हे) कान्ते, विगतानुशयो भवेयम्। (वसन्ततिलका)।

While Śakuntalā was saying so many words to the king in raising him up, tears again stood in her eyes. The king had once neglected her tears before. He wanted to make amends for his past disregard (उपेक्षा) by wiping them on the present occasion and as he proceeded to do this Śakuntalā saw the ring on his finger. Note the whole situation has been beautifully arranged by the poet. अधर परिबाधमान- does not appear to us to be quite a good description of the tear-drop. How could the drop go to the lower-lip to pain it? आकुटिल लग्नम् clinging to her slightly curved eye-lash. The tear had risen but had not yet fallen down. It was clinging to the eye-lash. The reading बाष्प for कान्ते is to be rejected, as it brings in an unnecessary repetition. The two vocatives, सुतनु and कान्ते, in one stanza are appropriate, because the king now wants to propitiate Śakuntalā and uses one word indicative of her beauty and another indicative of his affection for her. How can it be said that the same drop of tear was present at this time? The answer is that just as sorrows experienced long ago become renewed when dear relatives are seen; in the same way the tear-drop which arose at this time called up the recollection of the former occasion in the king's mind, which led him to identify the one with the other. This is Rāghava's criticism on this stanza.

vii 25. 4– अस्माद् अङ्गुलीयोपालम्भाद्—This is rather a clumsy expression and represents a very awkward type of एकदेशी अन्वय or सापेक्ष समास. अस्माद् really qualifies अङ्गुलीय and not उपलम्भ, as it does at present. What is really meant is अस्य अङ्गुलीयस्य उपलम्भाद् vii. 25. 6– विषमम् an evil, a bad thing. Or we may take विषमम् adverbially 'It acted foully' vii 25. 7– तेन हि The following are compared ऋतु and दुष्यन्त. लता and शकुन्तला, कुसुमम् and अङ्गुलीयकम्. The sentence is an example of the figure अतिशयोक्ति, which consists in not mentioning the उपमेय at all e. g. चन्द्र उदेति, said when a pretty face is coming vii 25 8, 9–नास्य विश्वसिमि–This sentiment

is so exceedingly beautiful for it is so characteristically feminine vii 25 12-सत्यदिन स्वादु फल मन which has attained a sweet fruit न खलु-(I hope) this account is not etc This question of Dusyanta is so naive and at the same time so natural One characteristic feature of human nature is here so cleverly revealed and the poet has done it without the least effort on his part and in the most natural way If we have any untoward incidents connected with our domestic affairs we are generally very careful to conceal them from our friends who hold us in great esteem for our public life This is the tendency which makes Dusyanta ask that question to Matali The charioteer of Indra however, smiles at his naivete and at the motive which has prompted the question and informs him that nothing is beyond the comprehension of the great gods But he allows him no time to brood over the information by telling him that Marica is prepared to give him an audience vii 25 17-निहृतैषि—Sakuntala's bashfulness is so characteristic and looks so beautiful It will be noticed that the Hindu girl has retained this characteristic even to this day vii 25 10-अपि—Supply एतद् (= भर्त्रा सह गुरुसमीपगमनम्) एतदपि अभ्युदयवाप्तु आचरितव्यम

Stanza 26 Constru —अयं ते पुत्रस्य रणशिरसि अग्रयायी, दुष्यन्त इति अभिहित भुवनस्य भर्ता, अस्य चापेन निवर्तितकर्मा (सन्) वज्र कुलिशं मघोन आभरणं जातम्। (वसन्ततिलका)

This is how Marica introduces Dusyanta to his wife Aditi ते पुत्रस्य—Marica specially points this out to Aditi to create in her maternal affection and interest for Dusyanta' तत has the sense of well known कोटिमत possessed of points or edges (with which it struck the victim)

vii 26 1-सम्भाव आकृति his form has its majesty capable of being inferred (from it) She means to say that Dusyanta's form is such that his dignity can easily be inferred from it vii 26 2लिङ्गम् indicative "लिङ्गो सल्यमुचकी" अमर

Stanza 27 Constru —इह जन दशशतेषितमव सष्टं, एतान्तर द्वन्द्व (किम), मतु मुनय द्वादशात्मिनश्च तनस कारणम् चाहु, यट भुवनत्रयस्य भर्तारं यज्ञभागेश्वर पुपुवे, यस्मिन् आ मम प्रशोऽपि पुरुष भवाय आस्पद चक्रे। (शार्दूलविक्रीडितम्)

Matali s reply अथ किम् to this stanza shows that we must under-

stand a-काकु here and interpret the śloka as containing a question of appeal Aditi was the daughter of Dakṣa and Mārīca the son of Marīci and both, Dakṣa and Marīci were two of the mind-born sons of Brahmā. This explains how this couple was separated by one (एकान्तर) from the Creator. Note here we had a marriage between the grand-children of Brahmā This will not be allowed in modern days among the Hindus Muslim law allows such marriages. But the case of divine persons is not to be tested by standards of ordinary mortals Note अव्यक्तप्रभवो ब्रह्मा शाश्वतो नित्य अव्ययः । तस्मान्मरीचिः सञ्जज्ञे दक्षश्चैव प्रजापतिः ॥ अङ्गुष्ठाद्दक्षमसृजत् चक्षुर्भ्यां च मरीचिनम् । मरीचेः कश्यपः पुत्रो दक्षस्य दुहितादितिः ॥ म भा आदिपर्व 63.2 3 Aditi as a goddess is found in the Rgveda, even as the mother of Indra the most important Vedic gods She is often invoked by Vedic seers for release from the bonds of physical suffering and moral guilt and is considered to be a personification of the idea of 'freedom from bondage' (अ + दिति = bondage, from दा to bind) द्वादश . तेजस —This refers to the 12 Ādityas or forms of the sun representing the solar deity in the several months The Ādityas are thus enumerated in the विष्णुपुराण I. 15 'मारीचात् कश्यपाज्जातास्तेऽदित्या दक्षकन्यया ॥ तत्र विष्णुश्च शक्रश्च जज्ञाते पुनरेव हि । अर्यमा चैव धाता च त्वष्टा पूषा तथैव च ॥ 130 विवस्वान् सविता चैव मित्रो वरुण एव च । अंशो भगश्चातितेजा आदित्या द्वादश स्मृताः 131', also महाभारत आदिपर्व 66 14–16 Though Viṣṇu and Indra are included among these Ādityas, their special mention in the other lines of the stanza need not cause any concern Their form as Āditya may be looked upon as different from their ordinary or specially mentioned forms viz. यज्ञभागेश्वर and वामन Rāghava explains द्वादशधा in the alternative as 'the twelve digits of the sun,' which he enumerates in 'तपिनी तापिनी धूम्रा मरीचिर्ज्वालिनी रुचि । सुषुम्ना भोगदा विश्वा बोधिनी धारिणी क्षमा ॥ कभाद्यास्तु ठान्ता मौर्या ठण्डान्ता द्वादशेरिता ॥' यज्ञे भाग येषां ते यज्ञभागा the gods Their lord is Indra आत्मभू is Brahmā and आत्मभुवोऽपि परः (superior even to Brahmā) is Viṣṇu, who is also called परः पुरुषः or पुरुषोत्तम This would go to show Kālidāsa's partiality towards Viṣṇu The reference is to the Dwarf incarnation of the Lord, when he allowed himself to be born of Aditi and Kaśyapa In this avatāra Viṣṇu is called Upendra (Indra's younger brother) Vide भागवतपुराण 7 3 42 where Kṛṣṇa says to Vasudeva and Devakī 'तयोर्वां पुनरेवाहमदित्यामास कश्यपात् । उपेन्द्र इति विख्यातो वामनत्वाच्च वामन ॥' also रामायण आदिकाण्ड 29 16, 17 where Kaśyapa chooses

a boon 'पुत्रत्व गच्छ भगवन् अदित्या मम चानघ ॥ भ्राता भव यवीयांस्त्वं शक्रस्यासुरसूदन ॥' Si 16 70 The reading आत्मभव (self born) is not good because आत्मभव is not known as a synonym of Visnu On the other hand आत्मभू is a regular epithet of Brahmā

Stanza 28 Construe —भर्ता आखण्डलसम, सुत जयन्तप्रतिम, ते अन्या आशी न योग्या, पौलोमीसदृशी भव । (अनुष्टुभ्)

Akhandala as an epithet of Indra has reference to his Vedic activity of breaking the cities or fortresses of his demon enemies with his thunderbolt पौलोमी is Saci, wife of Indra She was the daughter of a demon, named Puloman whom Indra killed in battle Note 'हृत्वा सबन्धकं चापि पितरमसुरं वृषणा न हि । पुलोमानं अघानाजौ जामाता सन् शतक्रतु ॥' हरिवंश 20 131 To Kasyapa Dusyanta with his wife and son appears to be a fitting prototype of Indra with Saci and Jayanta The blessing further indicates eternal freedom from widowhood (अखण्डसौभाग्य), for that is the characteristic of Saci (R) Her worship is enjoined in the beginning of a marriage with a view to secure अवैधव्य to the bride Mythology represents that Saci, like Tennyson's Brook, goes on for ever though Indras may come and Indras may go A man who performs a hundred sacrifices on earth obtains the position of Indra in heaven Read 'निष्प्रत्यूहं शतसत्रमं य इष्टवान् क्रतुशतं क्रतुः । जितेन्द्रियोऽप्रमादन्यां स प्राप्नोति पुत्रोमजाम्' कालिखण्ड 10

vii 28 2 भर्तुरभिमता—This is a characteristic blessing from Aditi A woman prizes the husband's अभिमतत्व more than anything else This was again specially significant in view of the events in Sakuntala's life

Stanza 29 Construe —दिष्ट्या साध्वी शकुन्तला, इद सदपत्य भवान्—श्रद्धा, वित्त विधि चेति—त्रितय समागतम् । (अनुष्टुभ्)

It was quite characteristic and appropriate that Marica, always engaged in the performance of the sacrifices as he was, should have been reminded of that group of three Faith, Fortune and Performance which is so important in the karmakānda, when he beheld before him Sakuntalā, Sarvadamana and Dusyanta Kalidasa has used elsewhere the abstract metaphor of Sraddha and Vidhi Vide R II 16 These indirect references go to prove that Kalidasa must have lived in days when sacrifices were the order of the day and Karmakānda was held in great reverence,

long before philosophers like Sankarācārya arose and established the dominance of jñāna over karma

vii 29 1—भगवन् Note 'देवानामपि ये देवा महात्मानो महर्षय । भगवन् इति ते वाच्या यास्तेषां योषितस्तथा ॥' भरत's नाट्यशास्त्र 17 66 vii. 29. 2—वोऽनुग्रह —Dusyanta attributes his अभिप्रेतसिद्धि viz union with Sakuntalā to the favour of Mārīca and explains in the following stanza how that favour has worked extraordinarily

Stanza 30 Construe—पूर्वं कुसुमम् उदेति ततः फलम्, प्राक् घनोदय तदनन्तरं पयः । अयं निमित्तनैमित्तिकयोः क्रमः । सपदः तव प्रसादस्य तु पुरः (वंशस्थविलं)

Ordinarily Mārīca's favour should have secured to Dusyanta the fulfilment of his heart's longing viz union with his wife and child But the fulfilment came first and then arrived the favour viz. audience with the great sage. Here, therefore, was an inversion of the order(क्रम ,of cause and effect(निमित्त च नैमित्तिक च) Therefore Mārīca's favour is unprecedented (अपूर्व) The first two lines give examples of the usual krama of cause and effect अपूर्व may either be (1) unprecedented in the sense of being extraordinary or (2) one which did not precede prosperity, as it ought to have done from the usual relation of cause and effect The first is preferable

vii 30. 1—विधातार the Ordainers Mātali points out to Dusyanta that the standard of common beings is not to be applied to the great ones who have the power of controlling the destinies of men and women vii 30 2, 3—कन्यचित् कालस्य after a short time Note the use of the genitive for the instrumental vii 30 4—युष्मत्सगोत्रस्य—समान गोत्रमस्य इति सगोत्र , युष्माभि सगोत्र तस्य सगोत्र literally means having the same 'gotra as another. Then metaphorically the word came to mean a kinsman or a relation in general युष्मत्सगोत्र,-therefore, means who is a relation or kinsman of yours कण्वस्य अपराद्धोऽस्मि—The genitive is used for the locative.

Stanza 31 Construe—यथा समक्षरूपे गजो न इति, अपक्रामति तस्मिन् संशय स्यात्, पदानि दृष्ट्वा तु प्रतीतिः भवेत्, तथाविध मे मनस विकार (अस्ति) । (उपजाति)

The king here beautifully describes the change that came over his mind in the matter of Sakuntalā The second line

refers to what he felt when Sakuntala was gone (v 47) and the footsteps are the ring

vii 31 1–The reading उपचार for अपराध is the same as कामचार in R 14 62 vii 31 4—अप्सर वतरणात् (1) from the ford of the Apsarastirtha (2) after or in consequence of her descent to the Apsarastirtha प्रत्यक्षवैक्लव्याम् (1) whose grief was quite visible, who bore visible signs of grief (2) whose grief Menaka saw with her own eyes vii 31 11—दिष्ट्या This speech of Sakuntalā is exceedingly important from the dramatic point of view This was necessary to make the union between the two complete and permanent Vide remarks at the end of these Notes vii 31 14–विदितार्थासि you have known the facts Marica was a clever man He knew the hearts of men and women This speech of his is specially intended to remove from Sakuntala's mind any tinge of ill feeling towards her husband, if at all there be any such lurking still

Stanza 32 Construe —शापात् भर्तरि स्मृतिरोधरूक्षे (सति, त्व) प्रतिहता असि । भर्तरि अपेततमसि (तु सति) तवैव प्रभुता । मलोपहतप्रसादे दर्पणतले छाया न मूर्च्छति । शुद्धे तु (सा) सुलभावकाशा (भवति) । (वसन्ततिलका)

Marica here boldly proclaims the ideal of Hindu marriage. The wife is the real master of the husband By her virtues and her behaviour she must so capture her husband as to make him her slave inspite of all the authority that apparently is given to him over her The illustration in the 2nd half is very vivid. भर्तरि is to be construed with स्मृतिरोधरूक्षे and अपेततमसि by what is known as the काकाक्षिन्याय or the देहलीदीपन्याय Dusyanta has more than once spoken of his delusion as तमस् प्रसाद brightness, polish. In ancient days mirrors were made by polishing pieces of metal such as iron etc. मूर्च्छति takes effect.

Stanza 33 Construe —अनुद्घातस्तिमितगतिना रथेन तीर्णजलधि अथ सप्तद्वीपा वसुधा पुरा जयति । सत्त्वाना प्रसभदमनात् इह अयं सर्वदमन (इति ख्यातः) । लोकस्य भरणात् पुन भरत इति आख्या यास्यति । (शिखरिणी)

Marica is here foreshadowing, with his divine vision and in an authoritative way, the greatness of the would be emperor (भावी चक्रवर्ती) Sarvadamana अनुद्घात यस्य, अत एव स्तिमिता गति यस्य whose motion will be steady owing to the absence of jolting. Compare R 2 72 Si 12 2 This signifies the almost superhuman

power of the monarch for it amounts to saying that the chariot did not touch the earth while travelling. This is shown by the fact that Sarvadamana was to cross the ocean in his chariot. Many ancient kings possessed the power of moving in their car in the air and on water. Vide R. 5. 27. सप्तद्वीपाम्—The number of these dvīpas or divisions of the earth varies according to different authorities being four, seven, nine or eighteen, all situated round the mountain Meru, like the petals of a lotus and each separated from the other by a distinct ocean. Jambudvīpa in which Bhāratavarṣa or India is included is at the centre of all these dvīpas. Vide विष्णुपुराण 2. 2. 5, 6. R. 6. 38. N. 1. 5, and व्यासभाष्य on योगसूत्र 3. 25. पुरा जयति = नून जेष्यति यावत् and पुरा, when used with the present give to it the sense of the future and themselves mean 'verily' 'certainly' — according to 'यावत्पुरानिपातयोर्लट्' पा. 3. 3. 4. (यावद् भुङ्क्ते । पुरा भुङ्क्ते । निपातावेतौ निश्चयं द्योतयत) सर्वदमन -The Mahābhārata also says that Śakuntalā's son was called so, because he tamed all animals. But speaks of Bharata as the name which was given him by Duṣyanta on the recommendation of the gods, when he accepted Śakuntalā. Read आदिपर्व 95 'ततोऽस्य नाम चक्रुस्ते कण्वाश्रमनिवासिन । कण्वेन सहिता सर्वे दृष्ट्वा कर्मातिमानुषम् ॥ 32 अस्त्वय सर्वदमन सर्व हि दमयत्यसौ । स सर्वदमनो नाम कुमार समपद्यत ॥ 3 ' भर्तव्योऽयं त्वया यस्मादस्माकं वचनादपि । तस्माद्भवत्वय नाम्ना भरतो नाम ते सुत. ॥ 31 शकुन्तला तदा राजा प्रत्यगृह्णाद्यथाविधि कर्मणा । ततोऽग्रमहिषीं कृत्वा सर्वाभरणभूषिताम् ॥ 37. ददौ ... च ततो राजा पुत्र शाकुन्तल तदा ॥ 38 भरत नामत कृत्वा यौवराज्येऽभ्यषेचयत् । 39' & 100. It may be noted that it is this son of Duṣyanta and Śakuntalā after whom we are called 'Bharatas'. Read 'दुष्यन्तस्य तु दायादो भरतो नाम वीर्यवान् । स सर्वदमनो नाम नागायुतबलो महान् ॥ 9 चक्रवर्ती सुतो जज्ञे दुष्यन्तस्य महात्मन । शकुन्तलाया भरतो यस्य नाम्ना स्म भारतम् ॥ 10' हरिवंश 1. 32.

L. VII. 33. 4—श्रुतविस्तर who has heard the details. VII. 33. 7—मनोरथ खलु—How natural it was that Śakuntalā should desire that her father and others in his hermitage should be made aware of the fulfilment of her desires (मनोरथसंपत्ति). VII. 33. 8—नृप प्रभावात्—This accounts for Kāśyapa's silence during all these years. When the party that he had sent to Hastināpura returned and reported to him what had happened, he must have seen with his divine sight the curse of Durvāsas and Śakuntalā's departure to the Hemakūṭa in her mother's hands. VII.

33 9 - मामनभिद्रुह नृष and ईर्ष्, when preceded by a preposition, govern the accusative instead of the usual dative, according to क्रुधद्रुहोरुपसृष्टयो कर्म पा 1 4 8 (उपसृष्टयारनयोर्योगे प्रति कोपस्तं तत्कारक कर्मसंज्ञ स्यात्) *The reading अनभिद्रुह is not good* Because Dusyanta had no reason to believe that Kasyapa had grown even a little angry In fact the sage must not have become angry at all, as he would have seen that Dusyanta was quite innocent VII 33 10-प्रष्टव्य we have to ask him his priya i e report this matter to him and inquire whether he likes it or not The use of पृच्छ in this connection is idiomatic VII 33 17 परिष्वजस्व-स्था takes Atmanepada when preceded by सम् अव, प्र and वि, according to समवप्रविभ्य स्थ पा 1 3 22

Stanza 34 Construe – विडौजा तव प्रजासु प्राज्यवृष्टि भवतु। विततयज्ञ त्वमपि स्वर्गिण प्रीणयस्व। एवम उभयलोकानुग्रहश्लाघनीयै अन्योन्यकृत्यै युग शतपरिवर्तनान् नयथ। (मालिनी)

In this stanza Sage Marica a man who has by his austerities and his eminence risen above all considerations either of the earth or of heaven who is interested neither in this nor in that world and who hence has as it were taken his residence in the mid region, declares one great truth viz the interdependence of earth and heaven *The Dusyanta and Indra of this stanza* stand not for two particular individuals of those names, but for earthly and heavenly beings in general as is clearly indicated by the fact that Marica asks them to pass rounds (परिवर्त) of hundreds of ages by mutually beneficial actions Otherwise युगशतपरिवर्तान् would be a grossly absurd exaggeration even in a blessing What Kasyapa means to say is that both the worlds should try to help each other and thus pass hundreds and thousands of years in happiness If there is abundance of rain, people on earth become happy and they perform sacrifices by which the celestials are pleased Thus their actions become laudable (श्लाघनीय) on account of favours (अनुग्रह) conferred on both the worlds विडौजा is Indra The word is thus explained (1) विडति-भिनत्ति to pierce or rout the enemies—इति विड भेदकम् ओज यस्य (2) विट्सु मनुष्येषु प्रजासु वा ओज यस्य (3) वेवेष्टि इति विट व्यापकम् (from विष् to pervade) विट् ओज यस्य The last two really yield विडोजा which by पृषोदरादित्वात् is changed into विडौजा Then वृद्धिरेचि gives विडौजा in all the three cases Some however think that विडौजा is also the word for Indra प्राज्या विपुला वृष्टि यस्मात् who sends down abundant rain In his transformation from Vedic to

Purāṇic times Indra has kept his characteristic of sending rain. उभयलोका०— For similar idea compare 'स्वत्कार्यं वासव कुर्यात् त्वं च नस्येष्टमाचरेः । सूर्यं समेधयत्यग्निमाग्नि सूर्यं च तेजसा ' V v 28, R. 1 26 4 16, and गीता 3 11 It should be noted that both in this stanza and in one from the Vikramorvaśīyam, which is just quoted, Indra is first expected to perform his duty Thus contains an important principle of life Between the high and the low, the parents and children, the rulers and the ruled, it is the high who must first do their duty and deserve respect from the low The low certainly must do theirs, but the high being the more responsible and advanced, must lead the way in their mutual beneficial activities युग is an age of the world There are four such yugas, कृत or सत्य, त्रेता, द्वापर and कलि They represent a descending order of moral greatness and Kali wherein we are at present, is the worst and the shortest of them all

VII. 34 1—भरतानां नटानां वाक्यं भरतवाक्यम् the actors' speech भरतवाक्यम् means the stanza which is recited by all actors at the end of the drama It is a stage-direction (It is wrong to print it as a part of the king's speech) and means that all actors have now to assemble on the stage and recite the stanza in the manner of a chorus The drama is now over and the assumption of characters falls off The actors appear on the stage as actors and not as Duṣyanta, Mātali and others That is why the stanza is called भरतवाक्यम् and not as राजवाक्यम् The Bharatavākya usually contains an expression of the poet's general good wishes, conveyed through the actors Rāghava points out that the word भरत is used instead of नट because no नट is supposed to speak after the प्रस्तावना It is likely the word भरत is chosen for this stage-direction in order to commemorate the memory of the sage Bharata the reputed founder of the science of music and dramaturgy The practice of reciting a भरतवाक्यम् is found even now on the modern Indian stage

Stanza 35 Construe —पार्थिवः प्रकृतिहिताय प्रवर्तताम् । श्रुतमहतां सरस्वती महीयताम् । परिगतशक्तिः आत्मभूः नीललोहितः ममापि च पुनर्भवं क्षपयतु । (रुचिरा)

This stanza contains the last desires of the poet's heart He begins by wishing well for all his fellow beings He then thinks of the particular class to which he belongs himself viz the

eminent in learning (श्रुतमहत्) He wishes that people should listen to the words of such men If kings strive for the welfare of their subjects and the subjects followed the words of the eminently learned happiness would reign in the world The poet then looks to himself It appears to him he has fulfilled his life's mission He has come to the end of his literary career He finds there is nothing else for him to do, nothing in this world to achieve He is reminded of rebirth, wherein perhaps he may have something to do But as a devout Hindu he prays to his favourite god that he may be spared birth again (पुनर्भव) (R) महीयसाम् be honoured. परिगतशक्ति whose power is all encompassing, every where diffused. Vide i 1 It is significant to note though he names Siva in his individual character (नीललोहित) he describes him in terms of the Highest Brahman नीललोहित as an epithet of Siva, is explained as dark or blue in his throat (compare नीलकण्ठ), because he has kept there the deadly poison Halahala and red in his matted hair or कण्ठ आत्मभागे नील, इतराङ्गे देवे भागे लोहित । or 'नील येन समाख्या तु न्यायेन लोहित स्मृता । नीललोहित इत्येव सर्वोऽस्तु परिकीर्तित ' (स्कन्दपुराण)

The Sākuntala contains two unions between the hero and the heroine The first takes place in the third Act in the romantic Vetasa bower on the Mālinī, where there is nobody to disturb the privacy of the lovers The second occurs in the holy hermitage of the divine sage Mārīca on the mountain Hemakūṭa, far removed from the hurly burly of mortal life, where all the most excellent opportunities for enjoyments are sorely neglected The first is the union of the flesh the second the commingling of souls In the case of the first, one young, beautiful, blooming forest girl, endowed with all the charms and luxuriance of youth, attracts a smart, dignified looking, majestic gentleman from the city, who also proves no less attractive to her In the case of the second, a repentant sinner, purged of his sins by ceaseless sorrow and sanctified by association with heavenly beings, is united with his wife, who has grown emaciated owing to rigorous vows of asceticism and whose luxuriant shining beauty is transformed into the serene majesty of a hermit In the Vetasa bower Dusyanta meets with a blossoming bud, whose fragrance is not yet revealed, a young girl, who scarcely has an idea of what marriage means (for she is as yet unknown to love) On

the Hemakūṭa he stands face to face with a full blown flower, that has rendered all that mountain replete with its sweet odour, a matron, who possesses all the dignity of motherhood, the true purpose of a woman's life In the bower on the Mālinī Duṣyanta desires with all the chivalry of a gallant lover to fan his enchanting beloved and shampoo her lotus-red feet, as she lies there on a bed of flowers with lotus-leaves covering her bosom and a lotus-stalk encircling her hand the lascivious beauty of her person fully exposed to his view On the Hemakūṭa a goddess dressed in dusky garments, her hair hanging loosely un-cared for on her back and her fair face emaciated with vows stands before the king and he cannot but prostrate himself before her At the time of the first union the sage Kāśyapa is away and is not likely to return for months together, and the parties in their heart feel an anxious concern as to how he will view their action But the gods themselves are interested in the second union, which is witnessed and congratulated upon by the king of gods' representative and blessed by the father and mother of the entire mortal and immortal creation On the first occasion it is a mere chance that throws the sage's charming daughter on the king's way when he has been out hunting but the second time he pays a terrible price for her sight, for he has to pass days together in the most excruciating mental agony before he sees her on the Hemakūṭa The first union was by its very nature bound to be transitory as can be judged from Haṁsapadikā's song while the second was by its very nature again permanent for apart from the inner spiritual considerations, it is easy to see that what is easily obtained is as easily lost and what comes after long anxious expectations and strenuous striving is much prized and permanent

It will thus be seen that the union that takes place in this Act is in every way different from the previous one in Act III and a special kind of preparation was necessary for this We have seen Duṣyanta's preparation in the previous Act and Śakuntalā's, we know has begun long ago. The poet does not give us a glimpse into the life that Śakuntalā led in separation, but we can easily see that it must have been a terrible experience for her But what has she done to deserve all these sufferings? We are now in a position to answer this question The great

problem that Kālidāsa set before him in writing this drama was to trace the development of earthly love into heavenly love, of love that is self centred into love that is universal Śakuntalā's love in the first four Acts was a love purely earthly and self centred to a degree She was so engulfed in its limited character that she was conscious of nobody else in the world except her lover Her thoughts were centred on Duṣyanta and her whole life consisted of him In her absorption she could not take note of even such a great personage as Durvāsas And her punishment was instantaneous and terrible To pass six or seven long years with single handed devotion to her lord who she had every reason to believe did not deserve it and with a full consciousness that she had been unjustly wronged must have proved terribly trying indeed But these trials were necessary to purge her love of its earthly elements and to make it divine and to raise herself to the dignity of a goddess before whom the erstwhile repudiator must humbly prostrate and to establish her unquestioned superiority (प्रभुता) over her husband even when he too is changed and has reached a higher level

Kālidāsa's *uncommon* skill is shown in his *refusing* to send Śakuntalā back to her father's hermitage for this spiritual preparation The father's roof is not the proper place for a discarded wife to go to Her stay there under such circumstances becomes unbearable A change of scene and surroundings was necessary for Śakuntalā The old familiar grove of Kāśyapa, her two loving friends and her numerous 'kinsmen of forest residence', trees, creepers and deer, would certainly have welcomed her and sympathised and wept with her in her grief But they would not have been useful in the elevation of her love from earth to heaven On the contrary they perhaps would have chained her down to earth and even if restoration had taken place under these circumstances after the ring was found Śakuntalā would have been no better than probably a more fortunate Haṁsapadikā But that was not what the poet aimed at For his purpose absolute purging of Śakuntalā's soul was necessary and no better place for this could be found than the serene hermitage of the parents of the gods, where the trees were reared by the mother of Indra herself

This spiritual union between Duṣyanta and Śakuntalā forms the central theme and purpose of the seventh Act. As an important step to it the poet introduces the scene between Duṣyanta and Sarvadamana. This scene is one of the most appealing in the whole range of Sanskrit dramatic literature and the poet has touched here many a delicate chord of human nature. A compliment was once paid to Shakespeare by a high critical authority that his children speak like children and the same compliment is due to Kālidāsa in this scene. Though possessed of un-boy like strength the boy Sarvadamana is so much like any other boy of the world that he fails not in appealing to every reader. The father's affection for his son has been depicted with rare skill and insight. We have already seen how st. vii.17 enraptured Chezy. The various steps by which the recognition of Sarvadamana is brought home to Duṣyanta find a parallel in Bhavabhūti's Uttararāmacarita, where a similar situation is arranged between Rāma and his two sons Lava and Kuśa. Though differing in certain details necessitated by the difference in the circumstances of the two cases, the comparison is both instructive and important. Bhavabhūti evidently had Kālidāsa's Śākuntala Act vii before him when he wrote the sixth Act of his Uttararāmacarita. But in handling a similar situation it is easy to see that the great master of pathos cannot rise to the level of Kālidāsa's art of plot-construction.

Another important scene in the seventh Act is the one in which the curse of Durvāsas was made known to Duṣyanta and Śakuntalā. This scene was necessary for the complete and permanent blending of the two souls. Duṣyanta, indeed, had repented and suffered terribly. He explained to Śakuntalā that a mighty unaccountable delusion had possessed his mind when he repudiated her and he prostrated himself at her feet. Śakuntalā in the nobility of her mind and her true Aryan devotedness to her husband, even when she knew he had wronged her grievously, forgave him. But what guarantee had she that the mighty delusion might not come over her husband again in an equally unaccountable manner? This fear would always haunt her and the consciousness that once at least Duṣyanta had proved treacherous to her would also rankle in her mind, though it would not in any way affect her devotion to him. Duṣyanta also

would not feel quite at home in the presence of his virtuous wife, doubly proved to be so now owing to her devoted observance of the vow of chastity in the long separation, because the thought that he had unduly neglected such a paragon of virtue would always trouble him In order to quiet the minds of both these purified lovers the knowledge of the curse was an absolute necessity

[1] One fact in this connection generally escapes notice and it is this that the curse is made known to Sakuntalā after she is completely reconciled to the king What is the significance of this? Would it not have been more just to Sakuntalā, if she had been informed of the curse before she met Dusyanta For, then, she would have been able to see him with a freer mind unburdened with the consciousness of having suffered an unjust, wilful and unmerited wrong To this the answer is that this view is not correct The poet has two important motives in imparting to Sakuntalā the knowledge of the curse after the reconciliation First he wants to exalt her character by depicting her to be ready to forgive her husband, even when she is not completely satisfied with his innocence Secondly, he wants to show that her love has developed into the spiritual which does not take the past into consideration but is ever ready to forgive the repentant sinner If she had been made aware of the curse before her second union would have looked earthly and her rigorous penance during all those long sorrowful years would have served no great purpose For, with the assurance of Dusyanta's innocence which the knowledge of the curse would have conveyed to her, she would have appeared to have been moved to the reconciliation by a kind of selfish motive 'He discarded me under the influence of the curse He is innocent in the matter of my repudiation He is really good and affectionate at heart and is not likely to treat me in the same way again Why should I not accept him?' Such would have been her reasoning then. As the scene stands at present she says to herself 'He has sinned no doubt, but has repented and suffered terribly in consequence A repentant sinner always deserves compassion I must accept him ' While in the first the idea of self is prominent and an anxiety to secure one's own happiness is observed the second takes no account of self, but looks to sufferings and consequent elevation of the sinner alone

The first is the reasoning of an ordinary woman of the world, the second that of a goddess. The arrangement of this scene thus amply demonstrates Kālidāsa's rare poetic skill and insight. We already have had occasion to remark that if Śakuntalā had known the curse of Durvāsas in her separation half the charm of her character would have vanished. That is why the poet keeps her in ignorance of it till the last moment.

In the seventh Act of his Uttararāmacarita Bhavabhūti also brings about a union between Rāma and Sītā after their separation in Act i and the way in which these two masters of Sanskrit drama handle a somewhat similar theme is worthy of comparison. We here want to refer only to the final event. The circumstances attending the abandonment of Sītā are quite different from those in the case of Śakuntalā. Rāma is perfectly conscious of Sītā's innocence, but has no courage to act according to his conscience and assert it against the wishes of his people; which, put in dignified language, means that he places his public duty over his private obligation. Bhavabhūti does not trouble himself with the development of earthly love into divine love, but his problem is how to terminate this unnatural separation, which for all practical purposes appears endless consistently with Rāma's scrupulous regard for his duties as king, the most important of which is to please his people. Rāma was always ready to take Sītā back if he could do so without offending his subjects and Sītā's mind was made quite clear towards Rāma by the incidents described in the third Act. But the question of getting over the extraneous factor of public will, which had caused the separation and which stood as the impediment to their union was as unsolved as ever. Bhavabhūti, therefore, had to make an appeal to the people on behalf of his Sītā and the populace severely reprimanded by the divine Arundhatī, at last consented to the reunion of Rāma and his unjustly discarded consort.

As we turn the last page of the Uttararāmacarita we do not, however, feel quite the same kind of relief that we do when we close the Śākuntala. For, we know that the union between Rāma and Sītā is based on an external factor viz. the consent of the people. They are now reprimanded by Arundhatī and they bow down to Sītā. But there is no knowing when they will change their mind, for the will of the populace is as fickle

as the tide of the sea And we feel sure that if they again began to murmur about Sita's virtue, Rama with his readiness to sacrifice everything for their pleasure would not hesitate to abandon her again Thus the weak point in the union of the Uttararamacarita lies in the fact that it is ultimately based on an external factor It might be that this was inevitable in the circumstances of the case But still the fact is there that this was so The union of Dusyanta and Sakuntala on the other hand is based on their mutual love, purged of all material considerations, and when we witness it, we feel confident that it would be attended by uninterrupted bliss



APPENDIX—A

DEFINITIONS OF SOME DRAMATIC TERMS

नान्दी—generally consists of a benedictory stanza or stanzas in praise of some favourite deity or deities, with which a play in Sanskrit begins. Technically it forms one of 22 parts such as Pratyāhāra, Avataraṇa etc. that constitute the the Pūrvaraṅga. This latter is an elaborate religious ceremony which, according to Bharata, it is necessary to go through before a play commences. For interesting details vide Bharata's Nāṭyaśāstra Adhyāya 5 called Pūrvaraṅgavidhāna. Later authorities left it to the dramatist's option to go through all the items of the Pūrvaraṅga or not. But the Nāndī was compulsory. In many dramas the first words which the Sūtradhāra utters after the Nāndī is recited are अलमतिविस्तरेण. These words occur even when the Nāndī consists of a single Anuṣṭubh stanza and there is no vistāra or prolixity of any kind. In such cases the vistāra refers to the other parts of the Pūrvaraṅga.

यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।
कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥ 22
प्रत्याहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि ।
तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥ 23
आशीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥ 24
मङ्गल्यशङ्खचन्द्राब्जकोककैरवशंसिनी ।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ 25 साहित्यदर्पण 6

नान्दी कृता मया पूर्वमाशीर्वचनसंयुता ।
अष्टाङ्गपदसंयुक्ता विचित्रा वेदनिर्मिता ॥ नाट्यशास्त्र 1. 23
सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।
नान्दीं पदैर्द्वादशभिरष्टाभिर्वाप्यलङ्कृताम् ॥ Ibid 5. 98.
प्रशस्तपदविन्यासा चन्द्रसंकीर्तनान्विता ।
आशीर्वादपरा नान्दी योज्येयं मङ्गलान्विता ॥
कचिद् द्वादशपदा नान्दी कश्चिदष्टपदा तथा ।
सूत्रधारः पठेदेनां मध्यमं स्वरमाश्रितः ॥

चन्द्रमकीर्तनं यत्र नदधीनो रसो मन ।
प्रीते चन्द्रमसि स्फीता रसश्रीरिति भालुकि ॥ सगीतसर्वस्वे

This is explained as नन्दन्ति दवना अस्याम्, नन्दिरानन्द तस्या इय नान्दी, or नन्दयन्ति देवतादीन् इति

सूत्रधार—नाट्योपकरणादीनि सूत्रमित्यभिधीयन ।
सूत्र धारयतीत्यर्थे सूत्रधारो निगद्यत ॥
आसूत्रयन् गुणान् नतु कवेरपि च वस्तुन ।
रङ्गप्रसाधनप्रौढ सूत्रधार इहोदित ॥
नाट्यस्य यदनुष्ठान तत् सूत्र स्यात् सबीजकम् ॥
रङ्गदैवतपूजाकृत् सूत्रधार उदीरित ॥
वर्तनीयकथासूत्र प्रथम यन सूच्यते ।
रङ्गभूमि समासाद्य सूत्रधार स उच्यते ॥

प्रस्तावना or—नटी विदूषको वापि पारिपार्श्वक एव वा ।

आमुखम् सूत्रधारेण सहिता सलाप यत्र कुर्वते ॥ 31
चित्रैर्वाक्यै स्वकार्योत्थै प्रस्तुताक्षेपिभिर्मिथ ।
आमुख तत्तु विज्ञेय नाम्ना प्रस्तावनापि सा ॥ 32

The dramatic Prastāvanā is of five kinds

प्रस्तावनाभेदा—उद्घात्यक कथोद्घात प्रयोगातिशयस्तथा ।
प्रवर्तकावलगित पञ्च प्रस्तावनाभिद ॥ 33

The Prastāvanā of the Śakuntalā is of the Prayogātiśaya type which occurs when a character enters on the stage after he has been referred to by the Sūtradhāra in his speech with some such expression as 'Here he is' Here the Sūtradhāra refers to Duṣyanta as 'एष राजव दुष्यन्त ' Therefore this Prāstavanā belongs to the Prāyogatiśaya type.

प्रयोगातिशय—एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगत ।
पात्रप्रवेशो यत्रैष प्रयोगातिशयो मत ॥ दशरूपक
एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगत ॥
प्रवेशसूचन यत्र प्रयोगातिशया हि स रसार्णवसुधाकर III 156–7

According to Viśvanātha the Prastāvanā of the Śākuntala is of the Avalagita type, which occurs when another purpose is achieved by mingling it with a different matter or when something else occurs in a matter that is in hand.

अवलगितम्— यत्रैकत्र समावेशात् कार्यमन्यत् प्रसाध्यते ।
प्रयोगे खलु तज्ज्ञेय नाम्नावलगित बुधै ॥ साहित्यदर्पण III 38

यत्रैकत्र समावेशात् कार्यमन्यत् प्रसाध्यते ।
प्रस्तुतेऽन्यत्र वान्यत् स्यात्तच्चावलगितं द्विधा ॥ दशरूपक iii 14, 15

विष्कम्भक:—and प्रवेशक: The plot of a drama is divided into two parts, one that has to be suggested and the other which is to be seen or heard The former is suggested by five kinds of Preludes or Interludes viz विष्कम्भ or विष्कम्भक, चूलिका, अङ्कास्य, अङ्कावतार and प्रवेशक.

द्वेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः ।
सूच्यमेव भवेत् किंचिद् दृश्यश्रव्यमथापरम् ॥ 56
नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः ।
दृश्यस्तु मधुरोदात्तरसभावनिरन्तरः ॥ 27
अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।
विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकैः ॥ 58 दशरूपक
वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥ 59
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः ॥ 56
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥ 57 साहित्यदर्पण 6

A Viṣkambhaka or Prelude may specifically be differentiated from a Praveśaka or Interlude as follows (1) A Viṣkambhaka is of two kinds śuddha (pure) and saṅkīrṇa (mixed). In the pure one or two madhyama (second-rate) characters take part, while in the mixed there is a combination of nīca (low) and second-rate characters No such distinction is possible in a Praveśaka, as only low characters take part therein (2) A Viṣkambhaka may be either in Sanskrit (as in śuddha), or in Sanskrit and Prākṛta (as in miśra) A Praveśaka is always in Prākṛta (3) A Viṣkambhaka comes at the beginning of an Act i e may stand at the beginning of even the first Act A Praveśaka has to be between two Acts and hence cannot come at the beginning of the first Act

नाट्योक्तम्. or Stage- The dramatic plot is again divided into three kinds according as it is meant to be heard by all the characters (sarvaśrāvya), or by some particular

directions characters only (niyataśrāvya) or by none at all (aśrāvya) The sarvaśrāvya is prakāśa the niyataśravya is either janāntika or apavārita and the aśrāvya is svagata The difference between janāntika and apavārita lies in the particular gesticulations that accompany them

प्रकाशम्—नाट्यधर्ममपेक्ष्यैतत् पुनर्वस्तु त्रिधेष्यते ॥ 63
and सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ।

स्वगतम्—सर्वश्राव्यं प्रकाशं स्याद् अश्राव्यं स्वगतं मतम् ॥ 64

जनान्तिकम्—त्रिपताककरेणान्यानपवार्यान्तरा कथाम् ॥ 65
अन्योन्यामन्त्रणं यत् स्यात् जनान्ते तज्जनान्तिकम् ॥ 66 दशरूपक 1

अपवारितम्— तद् भवेदपवारितम् ।
रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते ॥ साहित्यदर्पण 6 38.

आकाशभाषितम्—किं ब्रवीषीत्येवमादि विना पात्रं ब्रवीति यत् ।
or श्रुत्वेवानुक्तमप्येकस्तत् स्यादाकाशभाषितम् ॥ दशरूपक 1 67

आकाशे—दूरस्थाभाषणं यत् स्यादशरीरनिवेदनम् ।
परोक्षान्तरितं वाक्यं तदाकाशे निगद्यते ॥ भरत

It should be remembered that आकाश is of two kinds The first is illustrated in iii 3 2 and the second is found in iv 10 1 of our play The above definition from the Daśarūpaka and दूरस्थाभाषणम् from Bharata's definition are applicable to the first variety of आकाशे for which see also pp 311 312 above The second आकाशे is defined by Bharata's अशरीरनिवेदनम् । परोक्षान्तरितं वाक्यम्' It consists of the utterance of an incorporeal voice i e the utterance of some superhuman beings such as the wood land deities in the present case who remain invisible While the first serves the purpose of avoiding the unnecessary introduction of a new character, in the second, the speaker being superhuman cannot be introduced at all

विदूषक—कुसुमवसन्ताद्यभिधः कर्मवपुर्वेषभाषाद्यैः ।
हास्यकरः कलहरतिर्विदूषकः स्यात् स्वकर्मज्ञः (स्वकर्म भोजनादि) ।
साहित्यदर्पण 3 42

अथ हास्यकृच्च विदूषकः । दशरूपक 2 8
विकृताङ्गवचोवेषैर्हास्यकारी विदूषकः । सुधाकर

कञ्चुकी— ये नित्यं सत्यसंपन्नाः कामदोषविवर्जिताः

APPENDIX B

An Index to Subhāṣitās in the play

(The numbers in brackets refer to the pages of this edition)

मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ।
यथा कस्यापि पिण्डखर्जूरैरुद्वेजितस्य तिन्तिण्यामभिलाषो भवेत् ।
यद्वनस्थं कुञ्जलीनं विडम्बयति तत् किमात्मन प्रभावेण ननु नदीवेगस्य । (१३३)
रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि वचः । (१४०)
राजरक्षितव्यानि तपोवनानि नाम । (१७)
लभेत वा प्रार्थयिता न वा श्रियं श्रिया दुरापः कथमीप्सितो भवेत् । (६१)
विवक्षितं ह्यनुक्तमनुतापं जनयति । (६८)
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः । (१२२)
विकारं खलु परमार्थतोऽज्ञात्वानारम्भः प्रतीकारस्य । (५५)
विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम । (१०)
सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः । (१५)
सतीमपि ज्ञातिकुलैकसंश्रयां जनोऽन्यथा भर्तृमतीं विशङ्कते । (११३)
सर्वः कान्तमात्मीयं पश्यति । (३९)
सर्वं तत् किल मत्परायणमहो कामी स्वतां पश्यति । (३२)
सर्वः प्रार्थितमर्थमधिगम्य सुखी सम्पद्यते जन्तुः । राज्ञां तु चरितार्थता
दुःखोत्तरैव । (१०५)
सर्वः सगन्धेषु विश्वसिति । (११८)
सहजं किल यद्विनिन्दितं न खलु तत्कर्म विवर्जनीयम् ।
पशुमारणकर्मदारुणोऽनुकम्पामृदुरेव श्रोत्रियः । (१२७)
सागरमुज्झित्वा कुत्र वा महानद्यवतरति । (५९)
सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः सम्भावनागुणमवेहि तमीश्वराणाम् । (१६९)
स्त्रीणामशिक्षितपटुत्वममानुषीषु सन्दृश्यते किमुत याः प्रतिबोधवत्यः । (११९)
स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति । (५८)
स्वाधीनकुशलाः सिद्धिमन्तः । (११४)
हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः । (१६५)

APPENDIX C

SANSKRIT STANZAS IN APPRECIATION OF KĀLIDĀSA

In this Appendix we collect in one place stanzas, which glorify Kālidāsa as a poet. Many of these stanzas are by unknown authors. We shall be obliged if anybody can point out to us the exact authorship of those that are designated as कस्यापि. Any similar stanzas, not included in the following list, would also be welcome.

(1) निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥ बाण—हर्षचरित Introductory stanzas 16

(2) साकूतमधुरकोकिलविलासिनीकण्ठकूजितप्राये ।
शिक्षासमयेऽपि मुदे रतलीलाकालिदासोक्ती ॥ गोवर्धनाचार्य आर्यासप्तशती Introductory stanzas 36

(3) यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरो
भासो हासः कविकुलगुरुः कालिदासो विलासः ।
हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥ जयदेव प्रसन्नराघव 1 22

(4) भासो रामिलसोमिलौ वररुचिः श्रीसाहसाङ्कः कवि-
र्मेण्ठो भारविकालिदासतरलाः स्कन्धः सुबन्धुश्च यः ।
दण्डी बाणदिवाकरौ गणपतिः कान्तश्च रत्नाकरः
सिद्धा यस्य सरस्वती भगवती के तस्य सर्वेऽपि ते ॥ राजशेखर,
शार्ङ्गधरपद्धति No 188

(5) माघश्चोरो मयूरो मुररिपुरपरो भारविः सारविद्यः
श्रीहर्षः कालिदासः कविरथ भवभूत्याह्वयो भोजराजः
श्रीदण्डी डिण्डिमाख्यः श्रुतिमुकुटगुरुर्भल्लटो भट्टबाणः
ख्याताश्चान्ये सुबन्ध्वादय इह कृतिभिर्विश्वमाह्लादयन्ति ॥ विश्वगुणादर्शचम्पू st 549

(6) एकोऽपि जीयते हन्त कालिदासो न केनचित् ।
शृङ्गारे ललितोद्गारे कालिदासत्रयी किमु ॥ राजशेखरस्य सूक्तिमुक्तावलि

(7) येनायोजि न वेश्म स्थिरमर्थविधौ विवेकिना जिनवेश्म ।
स जयतु रविकीर्तिः कविताश्रितकालिदासभारविकीर्तिः ॥ Aihole Inscription of Pulakeśin II, dated Śaka 556 = A. D 634—5

(8) श्रीकालिदासकविवर्यसरस्वतीयं
किं वर्णयाम्यनितरां रसवाहिनीति ।
यत् कालिका भगवती शुचिभावयाता
यस्यां महो मुहुरनुग्रहमादधाति ॥ विश्वगुणादर्शचम्पू 417 18

It should be noted that the following words in this stanza are paronomastic रसवाहिनी (i) flowing with sentiments (ii) a river कालिका (i) the goddess Kali (ii) a line of clouds शुचिभाव (i) pure devotion (ii) the presence of the month of शुचि or आषाढ

(9) कालिदासगिरां सारं कालिदासः सरस्वती ।
चतुर्मुखोऽथवा साक्षात् विदुर्नान्ये तु मादृशाः ॥ मल्लिनाथस्य

(10) अनघा गुणसम्पूर्णा समुचितविच्छित्तिनिवृत्तिरानिरस्मौ ।
प्रस्तुतरससंदोहा सरस्वती जयति कालिदासस्य ॥ अभिरामस्य

(11) धन्वन्तरिः क्षपणकोऽमरसिंहशङ्कु
वेतालभट्टघटकर्परकालिदासाः ।
ख्यातो वराहमिहिरो नृपतेः सभायां
रत्नानि वै वररुचिर्नव विक्रमस्य ॥ ज्योतिर्विदाभरणम् 22 10

(12) वाल्मीकेरजनि प्रकाशितगुणा व्यासेन लीलावती
वैदर्भी कविता स्वयं वृतवती श्रीकालिदासं वरम् ।
यामूतामरसिंहमाघधनिकान् सम्यग्जरानाम्ना
शून्यालंकरणा स्खलन्मृदुपदा क वा जनं नार्जिता ॥ कस्यापि

(13) उपमा कालिदासस्य भारवेरर्थगौरवम् ।
दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः ॥ कस्यापि

(14) उपमा कालिदासस्य नात्युत्कृष्टेति मतं मम ।
अर्थान्तरस्य विन्यासे कालिदासो विशिष्यते ॥ कस्यापि

(15) काव्येषु नाटकं रम्यं तत्रापि च शकुन्तला ।
तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम् ॥ कस्यापि

(16) कालिदासस्य सर्वस्वमभिज्ञानशकुन्तलम् ।
तत्रापि च चतुर्थोऽङ्को यत्र याति शकुन्तला ॥ कस्यापि

(17) शाकुन्तले चतुर्थोऽङ्कः सर्वोत्कृष्ट इति प्रथा ।
न सर्वसम्मता यस्मात् पञ्चमोऽस्ति ततोऽधिकः ॥ कस्यापि

(18) पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थवती बभूव ॥ कस्यापि

(19) कालिदासकविता नवं वयः माहिषं दधि सशर्करं पयः ।
शारदेन्दुरबला च कामिनी स्वर्गसौख्यमुपभुञ्जते नराः । कस्यापि

(20) कवयः कालिदासाद्याः कवयो वयमप्यमी ।
पर्वते परमाणौ च पदार्थत्वं प्रतिष्ठितम् ॥ कस्यापि